UNIT 2

Ed

Get hooked by the unit topic.

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ESSENTIAL QUESTION:

How do actions define us?

Take Control

"The most effective way to do it, is to do it."

—Amelia Earhart

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Analyze the Image

How much can be overcome by taking control?

Spark Your Learning

Here's a chance to spark your learning about ideas in **Unit 2: Take Control.**

As you read, you can use the Response Log (page R2) to track your thinking about the Essential Question.

Make the Connection

When was the last time you had to take control of a problem? Did you react quickly or take a series of steps? Sketch or write a few lines to explain how you handled the situation.

Think About the Essential Question

How do actions define us?
What comes to mind when you think about this question?

Sound Like an Expert

You can use these Academic Vocabulary words to write and talk about the topics and themes in the unit. Which of these words do you already feel comfortable using when speaking or writing?

	I can use it!	I understand it.	I'll look it up.
aspect	☐	☐	☐
cultural	☐	☐	☐
evaluate	☐	☐	☐
resource	☐	☐	☐
text	☐	☐	☐

Prove It!
Turn to a partner and use one of the words in a sentence about what it's like to overcome a tough situation.

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Preview the Texts

Look over the images, titles, and descriptions of the texts in the unit. Mark the title of the selection that interests you most.

Heartbeat

Short Story by **David Yoo**

For Dave, appearing fit is an extreme exercise.

The Flight of Icarus

Myth retold by **Sally Benson**

A daring escape goes way too far.

Icarus's Flight

Poem by **Stephen Dobyns**

The speaker has a unique view of Icarus's famous fall.

Rogue Wave

Short Story by **Theodore Taylor**

Mere minutes can mean life or death after Scoot and Sully are hit by a violent wave.

Women in Aviation

History Writing by **Patricia and Fredrick McKissack**

How far were these women willing to go to pursue the dream of flight?

Thank You, M'am

Short Story by **Langston Hughes**

An unexpected encounter could change a life.

A Police Stop Changed This Teenager's Life

Article by **Amy B Wang**

An unexpected encounter leads to an unexpected outcome.

I Wonder . . .

What sorts of situations cause people to rise up to take control? Jot down your answer.

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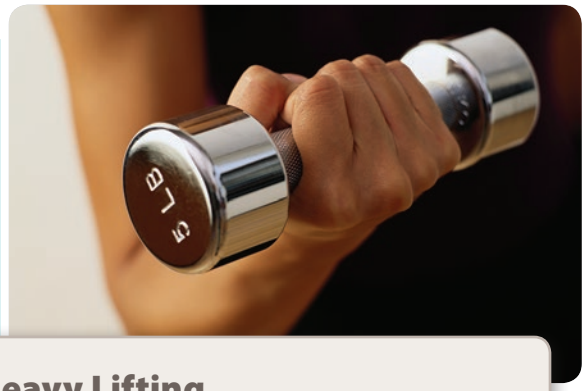
Heartbeat

Short Story by **David Yoo**

ESSENTIAL QUESTION:
How do actions define us?



Engage Your Brain

Choose one or more of these activities to start connecting with the short story you're about to read.

Friends in Need

Do you have friends who sometimes seem unsure of themselves? How might they become more confident? List some of your ideas.

Heavy Lifting

This short story includes some terminology related to weight lifting. Jot down any words you know about muscle groups and body-weight exercises. If necessary, find out the benefits of strength-training and why it's advised that teens approach it carefully.

Nobody's Perfect

With a partner, discuss the unhealthy choices people make to live up to media images. What healthier choices might improve both their physical and mental well-being?

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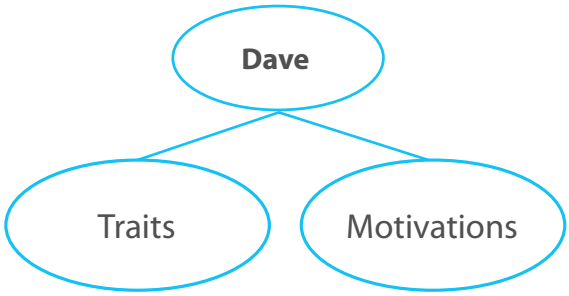
Analyze Character

Characters are the people, animals, or other figures in a story. Analyzing characters' traits and motivations helps you understand both the characters and the story.

- **Character traits** are a character's personal qualities.
- **Character motivations** are the reasons characters act the way they do.

As you read "Heartbeat," consider what you can learn about Dave, the main character, through his thoughts, words, and actions. Make and complete a diagram like the one below to analyze his traits and motivations.



Focus on Genre

Short Story

- has a single idea and can be read in one sitting
- develops one or more characters
- presents a plot with one main conflict
- includes a setting
- may be realistic or imaginary
- often conveys a theme or lesson about life

Analyze Conflict

Every story is built upon a **conflict,** or a struggle between opposing forces. Two types of conflicts often appear in stories.

- An **external conflict** is a struggle against an outside force, such as nature, a physical obstacle, or another character.
- An **internal conflict** is a struggle that occurs in a character's mind, often due to a clash in feelings, thoughts, or values.

A story's **setting**—the time and place of the action—may also affect character development.

As you read "Heartbeat," look closely at the struggle Dave faces. Infer whether it reveals a primarily external or internal conflict.

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Annotation in Action

Here is an example of how one reader responded to the opening of "Heartbeat." As you read the story, mark details that show the main character's traits and conflicts.

My nickname's "Heartbeat," because my friends swear that you can actually see the pulse on my bare chest. I've always been skinny. Everyone assumes I'm a weakling because I'm so thin (I prefer "lean and mean" or "wiry"), despite being a three-sport athlete. I decided to do something about it this fall when Sarah, the girl I have a crush on, said, "Oh my gosh . . . you are so skinny." She was visibly repulsed by my sunken chest as I stepped off the soccer bus after practice.

Aha! Sarah's words push an insecure character into a sudden decision.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when writing or speaking.

metabolism	☐
moot	☐
futile	☐
delirious	☐

Turn to a partner and talk about the words you already know. Then, use as many words as you can in an explanation of why high school can be a stressful environment. As you read "Heartbeat," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

Born in 1974, **David Yoo** has often felt like an outsider. While attending an international school in Korea, he was the only Korean American student among German and Saudi Arabian classmates. When his family moved to Connecticut, he again encountered few Asian peers. He published his first book, *Girls for Breakfast*, when he was twenty-nine. The book is a humorous account of a Korean American teenage hero's efforts to fit in at a suburban American high school.

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Heartbeat

Short Story by **David Yoo**

For Dave, appearing fit is an extreme exercise.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 My nickname's "Heartbeat," because my friends swear that you can actually see the pulse on my bare chest. I've always been skinny. Everyone assumes I'm a weakling because I'm so thin (I prefer "lean and mean" or "wiry"), despite being a three-sport athlete. I decided to do something about it this fall when Sarah, the girl I have a crush on, said, "Oh my gosh . . . you are so skinny." She was visibly repulsed by my sunken chest as I stepped off the soccer bus after practice. I silently vowed to do everything within my power to become the "after" picture. I was sixteen years old, but looked like I was eleven.

2 For the rest of fall, I did countless push-ups and curled free weights until I couldn't bend my arms. I got ridiculously strong and defined, but I wasn't gaining weight. I wanted to be *thicker*. I didn't care about getting stronger if nobody could tell. I did research, and started lifting heavier weights at lower reps and

ANALYZE CHARACTER

Annotate: In paragraph 1, mark three things that Dave says other people say to him or think about him.

Infer: What does beginning the story with this information suggest about the kind of person Dave is?

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ANALYZE CONFLICT

Annotate: In paragraph 2, mark Dave's motivation for exercising.

Draw Conclusions: Does Dave mainly struggle with an external conflict or an internal conflict? Explain.

supplemented my meals with weight-gainer shakes, egg whites, boiled yams, and tubs of cottage cheese. I forced myself to swallow the daily caloric intake equivalent of three overweight men and still wasn't able to increase my mass. (I have a ridiculously fast **metabolism**.) Over Christmas break I cut out all useless movement, like Ping-Pong and staircases, because I'm like a sieve—the 83 calories in a mini-Snickers bar is **moot** because I waste 90 chewing it.

metabolism
(mĭ-tăb´ə-lĭz´əm) *n.* A living thing's *metabolism* is the chemical processes that give it energy and produce growth.

moot
(mo͞ot) *adj.* Something that is *moot* is unimportant or irrelevant.

3 I returned to school in January depressed, because I was still Heartbeat in everyone's eyes. I constantly weighed myself. At least once an hour, no matter where I was, I'd find a bathroom so I could take off my shirt and flex in the mirror for a couple of minutes. I was so frustrated that nothing was working—but the frustration didn't last. I was sitting in study hall two weeks ago when Sarah said the magic words: "Have you been working out, Dave? You look bigger." I couldn't tell if she was being sarcastic. I went home and inspected myself in the mirror. I did look bigger!

4 But then I realized the reason: I'd accidentally worn *two* T-shirts under my rugby shirt that day. It was just an illusion. I was **futilely** stuffing my face and religiously pumping iron and failing to alter my appearance, and now I'd stumbled on the simplest solution to looking bigger. I felt like I was reborn.

futile
(fyo͞ot´l) *adj.* When something is *futile*, it has no useful or meaningful result.

5 I went to school the next day wearing two T-shirts under my turtleneck. I felt solid. By the end of last week, I was wearing three T-shirts under my rugby shirt. This Monday I tucked four T-shirts under my plaid button-down. It gave me traps that didn't exist. My Q-tip-sized shoulders transformed

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into NBA-grapefruit deltoids.[1] I could tell my classmates subtly regarded me differently. It was respect. Sarah gave me a look I'd never seen before, as if she felt . . . *safer* around me. I was walking down the hallway at the end of the day and must have twisted awkwardly because suddenly my zipper literally exploded, and all my T-shirts spilled out of my pants. Luckily, the hallway was empty and I was wearing a belt.

6 I realized I had artificially outgrown my clothes. My buttondowns were so tight that a few seconds after jamming the extra layers into my pants, the pressure would suddenly bunch the cloth up in random places so it looked like I had a goiter[2] on my shoulder or something. I complained to my parents over dinner last night. "I don't fit into anything anymore," I said. "It reflects poorly on you guys. You could get arrested."

7 "What are you talking about? You look the same as always. You're still my little boy," my dad replied, putting me in a headlock and giving me a noogie. I glared at him.

8 "I need a new ski jacket," I said. It was true. I could barely clap my hands with all the layers I was wearing. I was getting out of control at this point. The four T-shirts under my wool sweater were smushing my lungs together like a male girdle. It was a small price to pay; nobody called me Heartbeat anymore, I reminded myself.

9 After dinner I went to a party. Even though it was winter, I opted to hang out on the back porch as much as possible because it was so hot inside. Being indoors was like a sauna, but Sarah was in the basement so I headed that way. We were talking and she noticed that I was dripping with perspiration. "You're trembling," she said, touching my shoulder. She thought I was nervous talking to her and probably thought it was cute, but in reality I was on the verge of passing out because I was wearing four tight T-shirts and two long-sleeves under my wool sweater, not to mention the sweatpants tucked into my tube socks to add heft to my (formerly chicken-legs) quads. She squeezed my biceps.[3]

10 "Jeez, Dave, how many layers are you wearing?"

11 I couldn't even feel her squeezing them.

12 "I have to go," I said, excusing myself to another corner of the basement. Everyone was smushed together. It was so hot everyone except me was hanging out in T-shirts and tank tops.

Don't forget to **Notice & Note** as you read the text.

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[1] **traps . . . deltoids:** traps (short for trapezius) are large, flat upper-back muscles; deltoids are triangular muscles that connect the top of the shoulder to the arm.
[2] **goiter:** swollen thyroid gland often visible at the bottom of the neck.
[3] **quads . . . biceps:** quads (short for quadriceps) are long muscles in the front of the thigh; biceps are the large muscles in the front of the upper arm.

delirious
(dĭ-lîr´ē-əs) *adj.* Someone who is *delirious* is temporarily confused, often because of fever or shock.

NOTICE & NOTE
AHA MOMENT

When you notice a sudden realization that shifts a character's actions or understandings, you've found an **Aha Moment** signpost.

Notice & Note: Mark what Dave suddenly realizes in paragraph 12.

Infer: How might this realization change things for Dave?

I was sopping and **delirious** and felt claustrophobic. My chest was cold because I had four drenched T-shirts underneath my sweater. It looked like I was breaking out with Ebola[4] or something. When I coughed people turned away from me in fear. *Abandon ship, abandon ship!* I had no choice but to take some layers off. I lurched to the bathroom. My arms were ponderously heavy as I pulled off the sweater. Just lifting my arms exhausted me, and I had to stop midway and take a rest by sitting on the edge of the tub, gasping. I slowly peeled off the layers, one at a time. I took off my pants and peeled off my sweatpants, too, down to my undies. I dried myself off with a wash cloth. My red T-shirt had bled onto the three white Ts because of the sweat, so they now were faded pink tie-dyes. I hoisted the bundle of clothes and was shocked at the weight. I jammed them into the closet. I'd retrieve them later, before I left. I put my sweater back on without anything underneath. After two weeks of constricting my air supply and range of motion by wearing upwards of six layers, I was amazed at how much freedom I had with my arms. I felt like dancing for the first time in my life. I suddenly realized what I really looked like at this party: a padded, miserable, and frustrated puffball, burning up in all my layers. All this because I hated my nickname?

13 I got home and realized I'd left my bundle of wet clothes back at the party. I took this as a sign. My days of wearing extra layers was officially over. Had Sarah fallen for the padded me, she'd be falling for someone else. Besides, winter wasn't going to last forever, and I couldn't just revert back to wearing just one set of clothes like a normal human being come spring. The change in my outward appearance would be the equivalent of a sheared sheep. From now on, I was going to just be me.

14 That was last night. *I'm not disgustingly thin*, I constantly remind myself. I am wiry. I'm lean and mean.

15 Outside it's snowing again. There's a party tonight, and my friends are on their way to pick me up. I don't know what to wear, so I lay out four different outfits on the floor as if they're chalk outlines of people. A car horn honks ten minutes later and I still haven't decided on an outfit. Maybe I'll just wear all of them.

[4] **Ebola:** a deadly virus that causes high fever and bleeding.

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TURN AND TALK

What is your response to Dave's last statement? Share your response with a partner.

ESSENTIAL QUESTION:

How do actions define us?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What do Dave's actions in the story suggest? Select the best answer.

- (A) He wants quick results in spite of his natural thinness.
- (B) He is disciplined and determined to reach his goal.
- (C) He is strong and healthy but not very athletic.
- (D) He cares about his health as much as his image.

Part B

Select **two** sentences that support the answer to Part A.

- (A) "For the rest of fall, I did countless push-ups and curled free weights until I couldn't bend my arms." (paragraph 2)
- (B) ". . . I'd find a bathroom so I could take off my shirt and flex in the mirror for a couple of minutes." (paragraph 3)
- (C) "I couldn't even feel her squeezing them." (paragraph 11)
- (D) "My buttondowns were so tight . . . it looked like I had a goiter on my shoulder or something." (paragraph 6)
- (E) "I've always been skinny." (paragraph 1)

Ed **Test-Taking Strategies**

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Analyze the Text

Support your responses with evidence from the text.

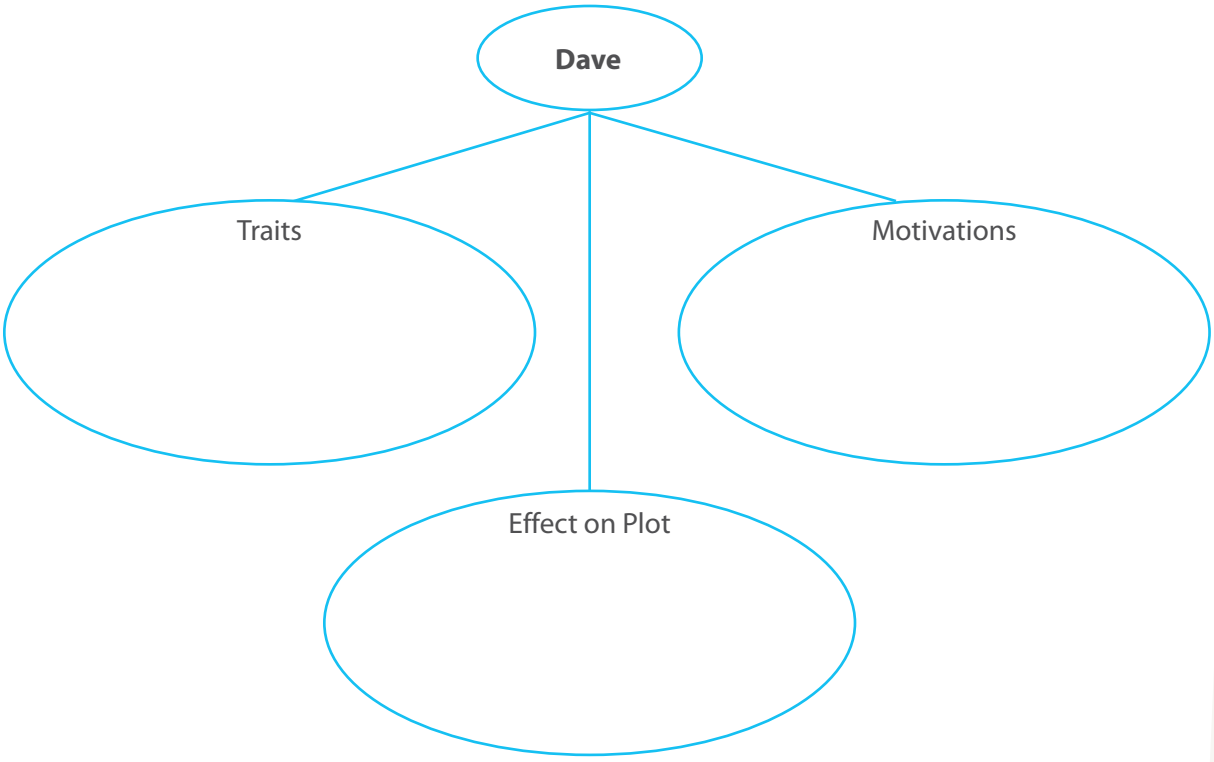
NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **CITE EVIDENCE** Reread paragraph 2. How can you tell Dave is motivated by other people's opinions of him?

2. **ANALYZE** Dave thinks his friends view him with more respect now that he's wearing layers. How might his father's comment in paragraph 7 be an **Aha Moment** for Dave? Explain.

3. **ANALYZE** How do Dave's character traits drive the plot events in "Heartbeat"? Add to the diagram you started on page 101.



4. **INTERPRET** According to paragraph 13, how has Dave's thinking about Sarah changed? Explain.

5. **EVALUATE** What do Dave's thoughts suggest about how he has resolved his conflict?

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Note of Apology

Imagine Sarah has figured out Dave's motivation for his changed appearance. As Sarah, write a note that

- expresses regret about Dave's efforts to impress her
- apologizes for anything she might have unknowingly done to affect his actions
- explains how she really feels about Dave

As you write and discuss, be sure to use the Academic Vocabulary words.

- aspect
- cultural
- evaluate
- resource
- text

Speaking & Listening

Father-Son Role-Play

As teens become more independent, they're often less open with loved ones. With a partner, act out a casual but meaningful talk between Dave and his dad.

- Have Dave share recent events as well as his newfound attitude about himself.
- Have Dave's dad respond to his son in a way that shows he understands. No noogies allowed.

Social & Emotional Learning

Self-Help Infographic

With a partner, briefly research behaviors that can boost self-esteem and self-confidence. Work together to devise an infographic to illustrate the benefits of these behaviors. Prepare your infographic using these steps:

- Consider the audience for your information. Direct your central ideas to them and be sure to include helpful tips.
- Draft several brief paragraphs, each with a clear, concise topic sentence that's supported by text evidence and your research.
- Create illustrations to include in the infographic.

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Expand Your Vocabulary

PRACTICE AND APPLY

Complete each sentence in a way that shows the meaning of the boldfaced vocabulary word.

1. He knows that he has a slow **metabolism** because _____.
2. Your argument against pasta for dinner is **moot** because _____.
3. It is **futile** to try to be on time when you _____.
4. I would probably be **delirious** if I _____.

Vocabulary Strategy

Greek Prefixes

A **prefix** is a word part that is attached to the beginning of a word. The vocabulary word *metabolism* contains the Greek prefix *meta-*, which can mean "changed," "going beyond," or "higher." This prefix is found in many English words. Use **context clues,** or words, phrases, sentences, and paragraphs surrounding the word, and your knowledge of the prefix's meaning to help you understand unfamiliar words that begin with with *meta-*.

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Interactive Vocabulary Lesson: Common Roots, Prefixes, and Suffixes

PRACTICE AND APPLY

Choose the word that best completes each sentence. Then explain to a partner how the prefix *meta-* relates to the meaning of each word. If necessary, look up each word in a print or online dictionary.

metamorphosis **metaphysics** **metacognition**

1. Most religions focus on _____ and spirituality.
2. Kids go through a kind of _____ in their adolescent years.
3. Understanding one's own cognitive, or thinking, process is referred to as _____.

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Watch Your Language!

Types of Clauses

An **adjective clause,** or **relative clause,** is a subordinate clause that is used as an adjective. It usually follows the noun or pronoun it modifies in a sentence. An adjective clause is often introduced by a relative pronoun such as *that, which, who, whom,* or *whose*. An adjective clause can also be introduced by a subordinating conjunction such as *until, after, where, when, because,* or *although*.

Interactive Grammar Lesson: Kinds of Clauses

Dave relies on clothing that adds bulk to his frame.

A **restrictive clause** provides information that is necessary to understand the meaning of the sentence. Restrictive clauses are not set off with commas or other punctuation.

The person whom Dave most wants to impress is Sarah.

A **nonrestrictive clause** provides additional information in a sentence whose meaning is already clear. Nonrestrictive clauses are often set off from the rest of the sentence with commas, or sometimes with parentheses or dashes.

The crowded basement, where Dave is trapped, overwhelms him.

PRACTICE AND APPLY

In these sentences from "Heartbeat," identify whether the underlined text functions as a restrictive or nonrestrictive clause.

1. Everyone assumes I'm a weakling because I'm so thin (I prefer "lean and mean" or "wiry"), despite being a three-sport athlete.

2. It gave me traps that didn't exist.

3. I realized I had artificially outgrown my clothes.

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The Flight of Icarus

Myth retold by **Sally Benson**

ESSENTIAL QUESTION:
How do actions define us?

Engage Your Brain

Choose one or more of these activities to start connecting with the myth you're about to read.

Mythic Portrait

Greek myths feature a host of unforgettable characters with amazing abilities. Use the space below to draw one of the characters.

Oops Moment

Describe a situation in which you wish you had acted differently. What should you have done? What did you learn from that experience?

Speed Chat

As a class, form two rows facing each other. Answer these questions to share your familiarity with Greek mythology. Spend 60 seconds discussing each question.

- What Greek gods or goddesses are you aware of?
- What mythical monsters do you know?
- What portrayals of Greek myths have you read about or viewed?

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Analyze Myth

"The Flight of Icarus" is a **myth**, a traditional story that offers answers to questions about the origins of the world, natural events, human life, and customs.

Myths often include exciting, action-packed plots. Many myths also suggest values—for example, honesty, cleverness, or moderation (acting within reasonable limits)—that are important to a culture. As you read, look for the characteristics of myth listed in Focus on Genre.

Focus on Genre

Myth

- has characters who are gods or who have special abilities
- is set in ancient times
- includes events that could not happen in real life
- often teaches a lesson relating to a cultural value

Determine Themes

A **theme** is a message about life or human nature that a writer shares with the reader. Many themes are **universal,** or applicable to anyone. An example of a universal theme might be "greed can lead to ruined lives" or "the simple things in life are the most meaningful." Writers sometimes state a theme directly. More often, you must analyze story events and characters' actions to **infer**, or make logical guesses about, the theme of a story.

Myths often contain more than one theme. These themes reflect the cultural values of the society in which the myth originated. By analyzing the behavior of mythic characters, you can learn lessons about the traits that mattered to a culture. Think about the questions in the chart as you determine the themes in a myth.

FINDING A MYTH'S THEME

What do the characters want?	What do the characters do to reach their goals?	Do the characters succeed? Why or why not?

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Annotation in Action

This model shows one reader's note about a section of "The Flight of Icarus." As you read the selection, mark details that may indicate the myth's theme.

Daedalus was an ingenious artist and was not discouraged by his failures. "Minos may control the land and sea," he said, "but he does not control the air. I will try that way."

Daedalus is smart and determined. Maybe this connects to a theme.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when writing or speaking.

moderate	☐
prowess	☐
frantic	☐
anxiety	☐

Turn to a partner and talk about the words you already know. Then, use as many words as you can to write a prediction about Icarus. As you read "The Flight of Icarus," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

In ancient Greece, myths weren't old stories passed down from generations ago. Myths were vital to everyday life and central to the culture's elaborate belief system. Myths explained a mystifying world and offered wisdom on how to live in it. The myth of Daedalus and his son, Icarus, is one example.

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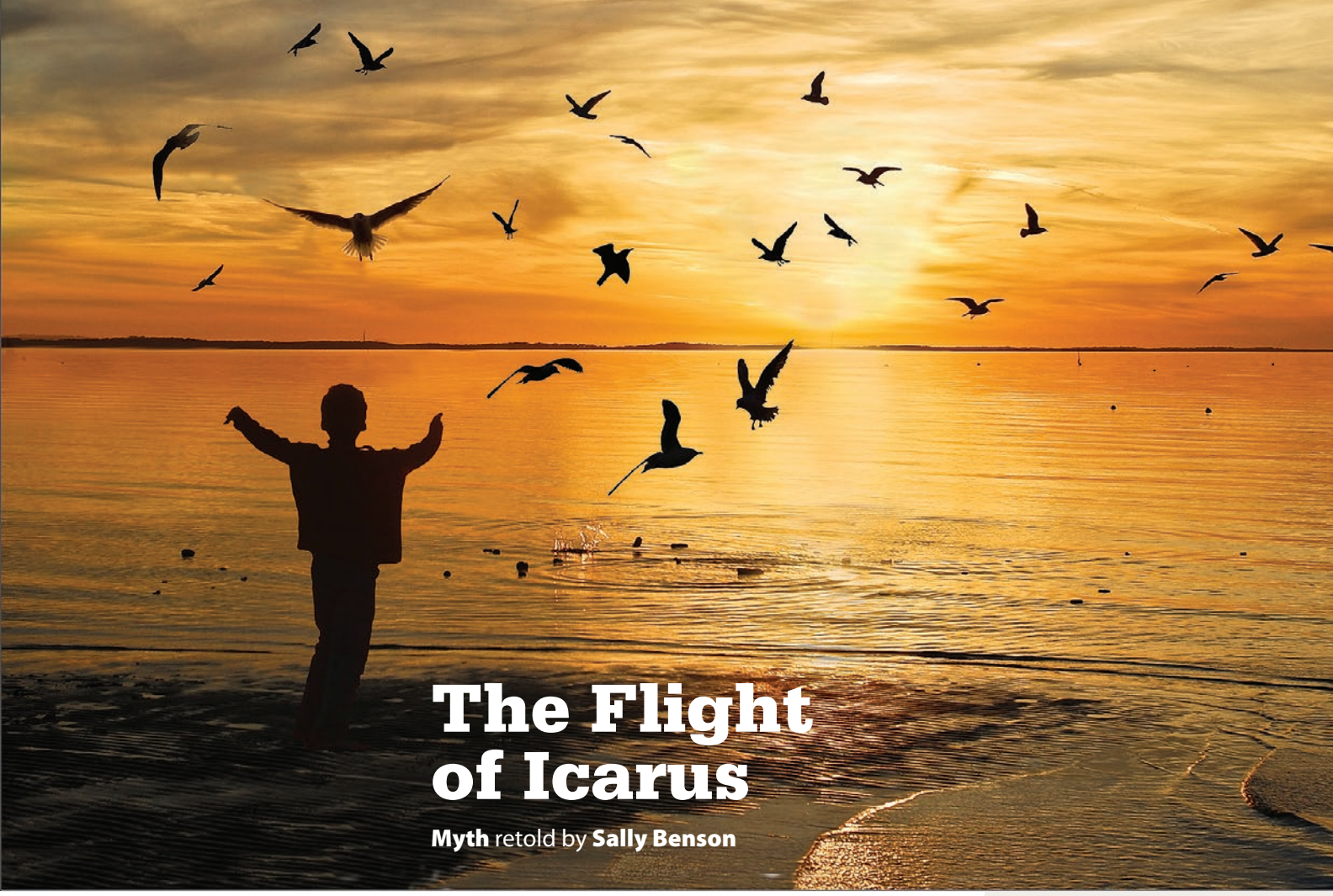

The Flight of Icarus

Myth retold by **Sally Benson**

A daring escape goes way too far.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 When Theseus escaped from the labyrinth, King Minos flew into a rage with its builder, Daedalus, and ordered him shut up in a high tower that faced the lonely sea. In time, with the help of his young son, Icarus, Daedalus managed to escape from the tower, only to find himself a prisoner on the island. Several times he tried by bribery to stow away on one of the vessels sailing from Crete, but King Minos kept strict watch over them, and no ships were allowed to sail without being carefully searched.

2 Daedalus was an ingenious artist and was not discouraged by his failures. "Minos may control the land and sea," he said, "but he does not control the air. I will try that way."

ANALYZE MYTH

Annotate: Mark the detail in paragraphs 1–2 that states the problem Daedalus and Icarus face.

Draw Conclusions: How do you think Daedalus plans to solve the problem? Why do you think so?

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Close Read Screencast

Listen to a modeled close read of this text.

3 He called his son, Icarus, to him and told the boy to gather up all the feathers he could find on the rocky shore. As thousands of gulls soared over the island, Icarus soon collected a huge pile of feathers. Daedalus then melted some wax and made a skeleton in the shape of a bird's wing. The smallest feathers he pressed into the soft wax and the large ones he tied on with thread. Icarus played about on the beach happily while his father worked, chasing the feathers that blew away in the strong wind that swept the island and sometimes taking bits of the wax and working it into strange shapes with his fingers.

4 It was fun making the wings. The sun shone on the bright feathers; the breezes ruffled them. When they were finished, Daedalus fastened them to his shoulders and found himself lifted upwards, where he hung poised in the air. Filled with excitement, he made another pair for his son. They were smaller than his own, but strong and beautiful.

5 Finally, one clear, wind-swept morning, the wings were finished, and Daedalus fastened them to Icarus's shoulders and taught him how to fly. He bade him watch the movements of the birds, how they soared and glided overhead. He pointed out the slow, graceful sweep of their wings as they beat the air steadily, without fluttering. Soon Icarus was sure that he, too, could fly and, raising his arms up and down, skirted over the white sand and even out over the waves, letting his feet touch the snowy foam as the water thundered and broke over the sharp rocks. Daedalus watched him proudly but with

NOTICE & NOTE

WORDS OF THE WISER

When you notice a wiser character giving advice about life to the main character, you've found a **Words of the Wiser** signpost.

Notice & Note: In paragraph 5, mark the warning that Daedalus gives Icarus.

Infer: What life lesson does Daedalus give, and how might it affect Icarus?

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Don't forget to **Notice & Note** as you read the text.

misgivings. He called Icarus to his side and, putting his arm round the boy's shoulders, said, "Icarus, my son, we are about to make our flight. No human being has ever traveled through the air before, and I want you to listen carefully to my instructions. Keep at a **moderate** height, for if you fly too low, the fog and spray will clog your wings, and if you fly too high, the heat will melt the wax that holds them together. Keep near me and you will be safe."

6 He kissed Icarus and fastened the wings more securely to his son's shoulders. Icarus, standing in the bright sun, the shining wings dropping gracefully from his shoulders, his golden hair wet with spray, and his eyes bright and dark with excitement, looked like a lovely bird. Daedalus's eyes filled with tears, and turning away, he soared into the sky, calling to Icarus to follow. From time to time, he looked back to see that the boy was safe and to note how he managed his wings in his flight. As they flew across the land to test their **prowess** before setting out across the dark wild sea, plowmen below stopped their work and shepherds gazed in wonder, thinking Daedalus and Icarus were gods.

7 Father and son flew over Samos and Delos, which lay on their left, and Lebinthus,[1] which lay on their right. Icarus, beating his wings in joy, felt the thrill of the cool wind on his face and the clear air above and below him. He flew higher

moderate
(mŏd´ər-ĭt) *adj.* When something is *moderate*, it is kept within a certain limit.

prowess
(prou´ĭs) *n. Prowess* is strength and courage.

[1] **Samos . . . Delos . . . Lebinthus** (sā´mŏs´… dē´lŏs´… lu bĭn´thus´)**:** small Greek islands in the eastern Aegean Sea.

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and higher up into the blue sky until he reached the clouds. His father saw him and called out in alarm. He tried to follow him, but he was heavier and his wings would not carry him. Up and up Icarus soared, through the soft, moist clouds and out again toward the glorious sun. He was bewitched by a sense of freedom and beat his wings **frantically** so that they would carry him higher and higher to heaven itself. The blazing sun beat down on the wings and softened the wax. Small feathers fell from the wings and floated softly down, warning Icarus to stay his flight and glide to earth. But the enchanted boy did not notice them until the sun became so hot that the largest feathers dropped off and he began to sink. Frantically he fluttered his arms, but no feathers remained to hold the air. He cried out to his father, but his voice was submerged in the blue waters of the sea, which has forever after been called by his name.

frantic
(frăn´tĭk) *adj.* If you do something in a *frantic* way, you do it quickly and nervously.

8 Daedalus, crazed by **anxiety**, called back to him, "Icarus! Icarus, my son, where are you?" At last he saw the feathers floating from the sky, and soon his son plunged through the clouds into the sea. Daedalus hurried to save him, but it was too late. He gathered the boy in his arms and flew to land, the tips of his wings dragging in the water from the double burden they bore. Weeping bitterly, he buried his small son and called the land Icaria in his memory.

anxiety
(ăng-zī´ĭ-tē) *n. Anxiety* is an uneasy, worried feeling.

Ed
Text in Focus Video
Learn about analyzing idioms.

DETERMINE THEMES

9 Then, with a flutter of wings, he once more took to the air, but the joy of his flight was gone and his victory over the air was bitter to him. He arrived safely in Sicily, where he built a temple to Apollo and hung up his wings as an offering to the god, and in the wings he pressed a few bright feathers he had found floating on the water where Icarus fell. And he mourned for the birdlike son who had thrown caution to the winds in the exaltation of his freedom from the earth.

Annotate: Mark the sentence in paragraph 9 that relates directly to the main theme of this myth.

Critique: How does the location of this sentence help emphasize the theme?

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TURN AND TALK

With a partner, discuss what people have learned from this story for thousands of years.

ESSENTIAL QUESTION:

How do actions define us?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Select the sentence that supports the idea that Icarus loves to fly.

- (A) "The sun shone on the bright feathers; the breezes ruffled them." (paragraph 4)
- (B) "As thousands of gulls soared over the island, Icarus soon collected a huge pile of feathers." (paragraph 3)
- (C) "He bade him watch the movements of the birds, how they soared and glided overhead."(paragraph 5)
- (D) "Icarus, beating his wings in joy, felt the thrill of the cool wind on his face and the clear air above and below him." (paragraph 7)

2. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What is a central theme of the story?

- (A) Only true heroes can perform superhuman acts.
- (B) People must know their place in the universe.
- (C) Being able to live in freedom is worth any cost.
- (D) Spending time with family members is important.

Part B

How does the author develop the theme in Part A?

- (A) by describing Daedalus's joy at seeing his son fly
- (B) by detailing how Daedalus created the wings
- (C) by noting Daedalus's concerns about Icarus
- (D) by highlighting Icarus's playfulness

Ed **Test-Taking Strategies**

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Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1 **SUMMARIZE** Reread paragraphs 3–4. Fill in this chart to summarize in a few sentences what Daedalus does to help himself and his son escape from the island.

DAEDALUS'S ACTIONS	
Paragraph 3 Details	**Paragraph 4 Details**
Summary	

2 **IDENTIFY** Review paragraphs 3–5. What elements of the setting help Daedalus carry out his plan?

3 **COMPARE** How are the actions of Daedalus and Icarus related to the universal theme of moderation? Explain how their actions reflect similarities and differences in their personalities and experiences. Refer to the chart on page 113 on finding the theme of a myth.

4 **SYNTHESIZE** Reread paragraph 9. Keeping in mind Daedalus's original goal, do you think he succeeded or failed? What does your answer suggest about the Greeks' beliefs concerning their place in the world in relation to their gods?

5 **CONNECT** "The Flight of Icarus" includes some specific wise words from a father to his son. How does this myth, as a whole, illustrate the idea of **Words of the Wiser?**

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Blog Post

Even with today's sophisticated technology, human-controlled flight carries the risk of disaster. Are humans still trying to master the art of flying? In a blog post, share your views and consider questions like these:

- Should humans still press to explore ways to improve flight, even to the outer reaches of space?
- How do continued advancements in flight benefit humans? Do the rewards outweigh the risks?
- Why is the idea of flight still so inspiring?

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- aspect
- cultural
- evaluate
- resource
- text

Media

Virtual-Reality Proposal

In a small group, devise a proposal for a virtual-reality (VR) game that immerses users in Daedalus and Icarus's flight. Focus on the storyline rather than technical features or costs.

- Think about your game's users. What features will appeal to them?
- Consider the setting and how to convey the feeling of flight. How might visual and sound effects help?
- Draw several outlines of virtual-reality goggles. Within each pair of goggles, draw views of what users will see while "in flight." Display your drawings when you present your proposal.

Social & Emotional Learning

Supporting a Grieving Person

Research ways to help a person who is grieving a loss. Then, with a partner, make a list of dos and don'ts. In your research, explore why the following points are important.

- Those who know the grieving person best may have good advice on ways to be supportive.
- Grief takes time, and a grieving person may have good moments and not-so-good ones.
- Saying "I don't know what to say, but I'm here" is a good way to show you care.

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Expand Your Vocabulary

PRACTICE AND APPLY

Mark the letter of the correct answer to each question. Be prepared to explain your response.

1. Which of the following is an example of **moderate** behavior?

   a. yelling at a parent during a disagreement

   b. explaining the cause of a disagreement to a friend

2. Which of the following is more likely to cause **anxiety?**

   a. winning first prize in a contest or game

   b. not knowing how to leave a bad situation

3. Which of the following involves **prowess?**

   a. the ability to accept failure when challenged

   b. the ability to solve a difficult problem successfully

4. Which of the following is an example of **frantic** behavior?

   a. a group of people fleeing an angry bull

   b. a crowd of sports fans clapping for a minor move on the field

Vocabulary Strategy

Latin Suffixes

A **suffix** is a word part at the end of a word or root. Some suffixes signal that a word is a noun. The word *anxiety* ends with the suffix *-ty*. *Anxiety* is a noun meaning "the state of feeling anxious." *Anxious* is an adjective. The suffixes *-ty* and *-ity* add the meaning "state or condition of" to a word.

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Interactive Vocabulary Lesson: Common Roots, Prefixes, and Suffixes

PRACTICE AND APPLY

Change each adjective in boldface into its noun form by using the suffix *-ty* or *-ity*. Consult a resource for words that are unfamiliar.

1. Things that are **similar** are alike. A likeness is a _____.
2. Something that is **frail** may break. It has _____.
3. A **loyal** friend can be trusted. Friends share _____.

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Watch Your Language!

Commas and Coordinate Adjectives

Writers often include **coordinate adjectives** to make their descriptions more interesting and precise. In the two examples below, note that both adjectives appear before the noun that they describe. The adjectives have distinct meanings, but they have an equal effect in describing the noun.

one clear, wind-swept morning
the slow, graceful sweep of their wings

The fact that two adjectives appear just before a noun doesn't necessarily mean they are coordinate adjectives. In this example, *dark* modifies *wild sea*. So no comma is needed.

the dark wild sea

Do you need a comma? You can test by substituting the word *and* for the comma and by switching the order of the adjectives. If the new phrase makes sense, then the words are very likely coordinate adjectives, and a comma is needed.

the slow and graceful sweep of their wings
the graceful and slow sweep of their wings

PRACTICE AND APPLY

Write your own sentences using coordinate adjectives. When you have finished, share your sentences with a partner and compare your use of coordinate adjectives.

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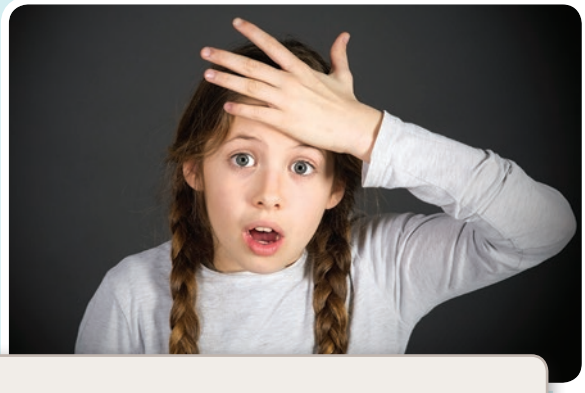
Icarus's Flight

Poem by **Stephen Dobyns**

ESSENTIAL QUESTION:
How do actions define us?

Engage Your Brain

Choose one or both activities to start connecting with the poem you're about to read.



One False Move

The tale of Icarus's fall has inspired countless story plots in which one character's mistake sets a number of serious effects in motion. Think about any book, movie, or TV storylines you know that use this device. Discuss and list examples with a partner.

Woulda, Shoulda, Coulda

Why do people dwell on unfortunate incidents and repeatedly ponder why they happened? Is it better to think about these events, or to forget them? Write your thoughts.

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Analyze Form in Poetry

Poetry is a type of literature in which words are carefully chosen to create certain effects. A poem's **form** is its structure, which includes the way its words and lines are arranged. Here are some elements of form in poetry:

- The **line** is the main unit of all poems. Poets play with line length and words to establish meaning and create rhythm.
- **Rhythm** is a pattern of stressed and unstressed syllables in a line of poetry, similar to the rhythmic beats in music. A repeated pattern of rhythm is called **meter.** Meter emphasizes the musical quality of a poem.
- A poem's lines are presented in groups, called **stanzas**. The way lines are arranged within stanzas helps convey a poem's meaning.

A key element of poetry is **tone,** or the writer's attitude toward a subject. Tone can convey emotions that suggest how readers should react to the poem.

As you read "Icarus's Flight," make notes about how the form and rhythm help convey the poem's tone and meaning.

Focus on Genre

Poetry

- includes many forms, such as sonnets, haikus, and limericks
- conveys a poet's meaning through carefully selected words and structure (stanzas, line length, punctuation)
- uses imagery, sound devices, and figurative language to express emotions and ideas

Analyze Word Choice

Poetry depends on word choice, or diction. The right word has certain **connotations,** or feelings associated with it, that shape the poem's meaning. **Alliteration** is the repetition of consonant sounds at the beginning of words. It can establish rhythms that create feelings or emphasize ideas and images.

As you read "Icarus's Flight," pay attention to the poet's word choices. Listen for alliteration and think about the effects it creates.

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Annotation in Action

This model shows one reader's note about the first few lines of "Icarus's Flight." As you read, consider how the poet's word choices help to convey emotion.

What else could the boy have done? Wasn't
flight both an escape and a great uplifting?
And so he flew. But how could he appreciate
his freedom without knowing the exact point

where freedom stopped? So he flew upward
and the sun dissolved the wax and he fell.
But at last in his anticipated plummeting
he grasped the confines of what had been

"Plummeting" and "grasped" seem negative to me.

Background

Writers have been fascinated by mythic characters for centuries and frequently feature such characters in dramas, stories, and poetry. The author of "Icarus's Flight," **Stephen Dobyns** (b. 1941), is the author of popular works of fiction, but he considers himself primarily a poet. "Icarus's Flight" reflects his fascination with the myth of Icarus, the son of Daedalus, who flew too close to the sun.

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Icarus's Flight

Poem by **Stephen Dobyns**

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The speaker has a unique view of Icarus's famous fall.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

What else could the boy have done? Wasn't
flight both an escape and a great uplifting?
And so he flew. But how could he appreciate
his freedom without knowing the exact point

where freedom stopped? So he flew upward
and the sun dissolved the wax and he fell.
But at last in his anticipated plummeting
he grasped the confines of what had been

ANALYZE FORM

Annotate: Mark where the sentences in lines 3–5 begin and end.

Infer: What does the poet achieve by allowing ideas in the form of questions and sentences to flow from one stanza to the next?

his liberty. You say he flew too far?
He flew just far enough. He flew precisely
to the point of wisdom. Would it
have been better to flutter ignorantly

from petal to petal within some garden
forever? As a result, flight for him was not
upward escape, but descent, with his wings
disintegrating around him. Should it matter

that neither shepherd nor farmer with his plow
watched him fall? He now had his answer,
laws to uphold him in his downward plunge.
Cushion enough for what he wanted.

ANALYZE WORD CHOICE

Annotate: Mark the alliterative words in lines 9–12.

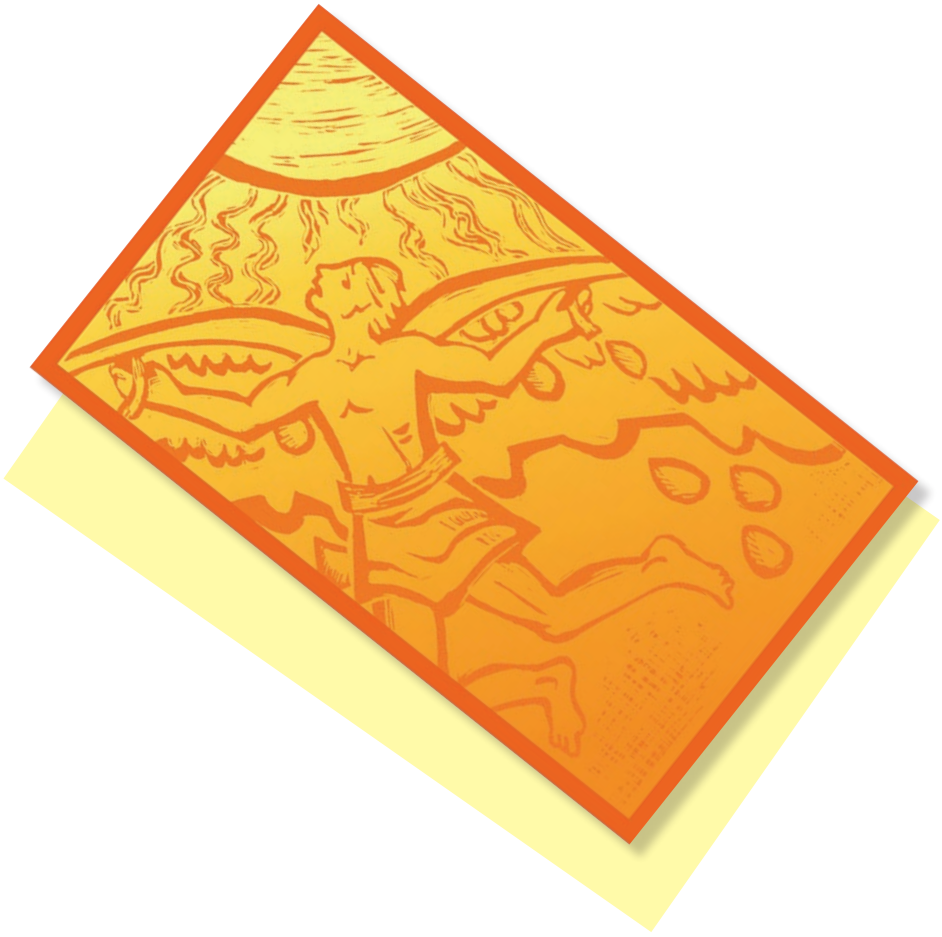
Analyze: What ideas does the alliteration highlight?

ESSENTIAL QUESTION:
How do actions define us?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

Discuss your first reaction to the end of the poem with a classmate.



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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. How does the poet offer insight into his attitude toward Icarus's actions?

- (A) by using alliteration
- (B) by asking questions
- (C) by flowing sentences from one stanza to the next
- (D) by choosing words that emphasize Icarus's fall

2. Which word could best replace the word "plunge" in line 19 of "Icarus's Flight"?

- (A) fall
- (B) drop
- (C) descent
- (D) plummet

3. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What word best describes the tone of the poem?

- (A) admiration
- (B) surprise
- (C) disappointment
- (D) irritation

Part B

Select the sentence that provides the most relevant support for the answer in Part A.

- (A) Icarus's decision to fly toward the sun was ignorant.
- (B) Icarus deserved to fall from the sky.
- (C) Daedalus should have kept a closer eye on Icarus.
- (D) Icarus was aware of the consequences of his flight.

Ed
Test-Taking Strategies

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Analyze the Text

Support your responses with evidence from the text.

1 **ANALYZE** Look closely at how certain sentences in the poem extend from one stanza into the next one. How does this contribute to the poem's meaning?

2 **ANALYZE** Examine the questions in lines 1–2. What is their purpose? How do they help the reader understand the poet's message? Use the chart to respond.

ANALYSIS OF LINES 1 AND 2	
Purpose of questions	
What the questions reveal	

3 **INTERPRET** In poems, the speaker is the voice that expresses feelings and emotions. The speaker of "Icarus's Flight" uses the poem to share opinions of Icarus. What do lines 10–11 show about the speaker's attitude toward Icarus?

4 **INTERPRET** Look at the question the poet asks in lines 11–14. What tone does the poet create with the words "flutter ignorantly"? What meaning does the question convey?

5 **IDENTIFY** Look at the last stanza of the poem. Which specific words does the poet use to create a triumphant tone?

6 **INTERPRET** Look again at the last stanza of the poem. Which words are alliterative? How does this alliteration affect the poem's meaning?

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Poem

Write a poem in which someone comments on witnessing a compelling event.

- Decide whether you want your poem to be humorous or serious.
- Choose an event that creates vivid mental images or evokes strong feelings.
- Focus on form, rhythm, and punctuation to emphasize meaning and express tone.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- aspect
- cultural
- evaluate
- resource
- text

Media

Wing Diagram

What lifesaving innovation might be made to Daedalus's invention? Draw a simple diagram of human wings and label each part, including your suggested improvement.

Speaking & Listening

Critique the Poem

Review "Icarus's Flight" and think about its conversational tone. Then work with a partner to analyze its content.

- Take turns reading the poem aloud. As your partner reads, take notes on the questions asked throughout the poem. What is the purpose of these questions? Can you relate to Icarus's struggle and goals?
- With your partner, review your notes and prepare your analysis. Be sure to include examples to support your ideas and to make your points clear.
- Share your views with the class in an oral critique.

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Rogue Wave

Short Story by **Theodore Taylor**

ESSENTIAL QUESTION:
How do actions define us?

Engage Your Brain

Choose one or more activities to start connecting with the story you're about to read.

Rogue Waves: Fact or Fiction?

Find out about rogue waves. Then identify each statement below as fact or fiction.

- Rogue waves are called *monster* or *killer waves.*
  Fact ☐ Fiction ☐
- Rogue waves occur quite frequently.
  Fact ☐ Fiction ☐
- Rogue waves are highly unpredictable.
  Fact ☐ Fiction ☐

On Alert

Do you panic or stay focused in a crisis? Think of qualities that help people deal with crises. Discuss your ideas with a partner.

Know the Ropes

"Rogue Wave" contains quite a bit of nautical, or ship-related, terminology. Look up these terms, and then draw one of them.

schooner **galley** **hatch** **hull**

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Analyze Plot

Most stories recount a series of events, also known as a **plot**. A story's **setting,** or the time and place of the action, influences the characters and the **conflict**, or the struggle between opposing forces. As the conflict unfolds, the plot can build in **suspense**, the growing tension felt by the reader. Writers also use **foreshadowing,** or hints that suggest future events, to create suspense and increase interest in what will happen. Most plots have five stages:

- The **exposition** introduces the characters, setting, and conflict.
- The **rising action** presents complications that intensify the conflict.
- The **climax** is the story's moment of greatest interest and where the conflict is resolved.
- In the **falling action**, the story draws to a close.
- The **resolution** reveals the conflict's final outcome.

As you read "Rogue Wave," note how story elements work together to create suspense and excitement.

Focus on Genre

Short Story

- includes one or more characters
- provides a setting
- develops a plot
- may be realistic or imaginary
- often conveys a theme or lesson about life
- characters in most realistic fiction stories face everyday problems; characters in adventure stories face extreme dangers

Make Inferences

Authors provide clues to help you make **inferences**, or logical guesses based on story details and your own knowledge and experience. Making these connections helps you understand the plot.

To support inferences, you can **cite text evidence**, or specific details from the text. As you read, use details to make inferences, using a chart like this.

TEXT EVIDENCE	MY EXPERIENCE	INFERENCE
The title of the story is "Rogue Wave." The setting is a small sailboat.	Big waves can be dangerous.	The characters may be in danger on their small boat.

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Annotation in Action

Here is an example of how one reader responded to the opening of "Rogue Wave." As you read, keep track of how the suspense builds in the story.

A killer wave, known to mariners as a "rogue wave," was approaching a desolate area of Baja California below Ensenada. It had been born off the east coast of Australia during a violent storm; it had traveled about 7,000 miles at a speed of 20.83 miles an hour. Driven by an unusual pattern of easterly winds, it was a little over 800 feet in length and measured about 48 feet from the bottom of its trough to its crest. On its passage across the Pacific, it had already killed thirteen people, mostly fishermen in small boats, but also an entire French family of five aboard a 48-foot schooner. . . .

This sets a suspenseful tone and reminds me of reading a newspaper article about a similar situation.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

swell	☐
deck	☐
navigation	☐
porthole	☐

Turn to a partner and talk about the words you already know. Then, use as many words as you can in a brief description of any nail-biting sea tales you've read, watched, or heard. As you read "Rogue Wave," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

This adventure story features a cutter-rigged sailboat, a small sailing yacht with a single mast for the main sail and smaller sails up front. Cutters often have a cabin containing a small kitchen, called a galley. Author **Theodore Taylor** (1921–2006) wrote many stories about self-reliant characters who face great challenges. His best-known book, *The Cay,* depicts the struggles and revelations of a boy shipwrecked during World War II.

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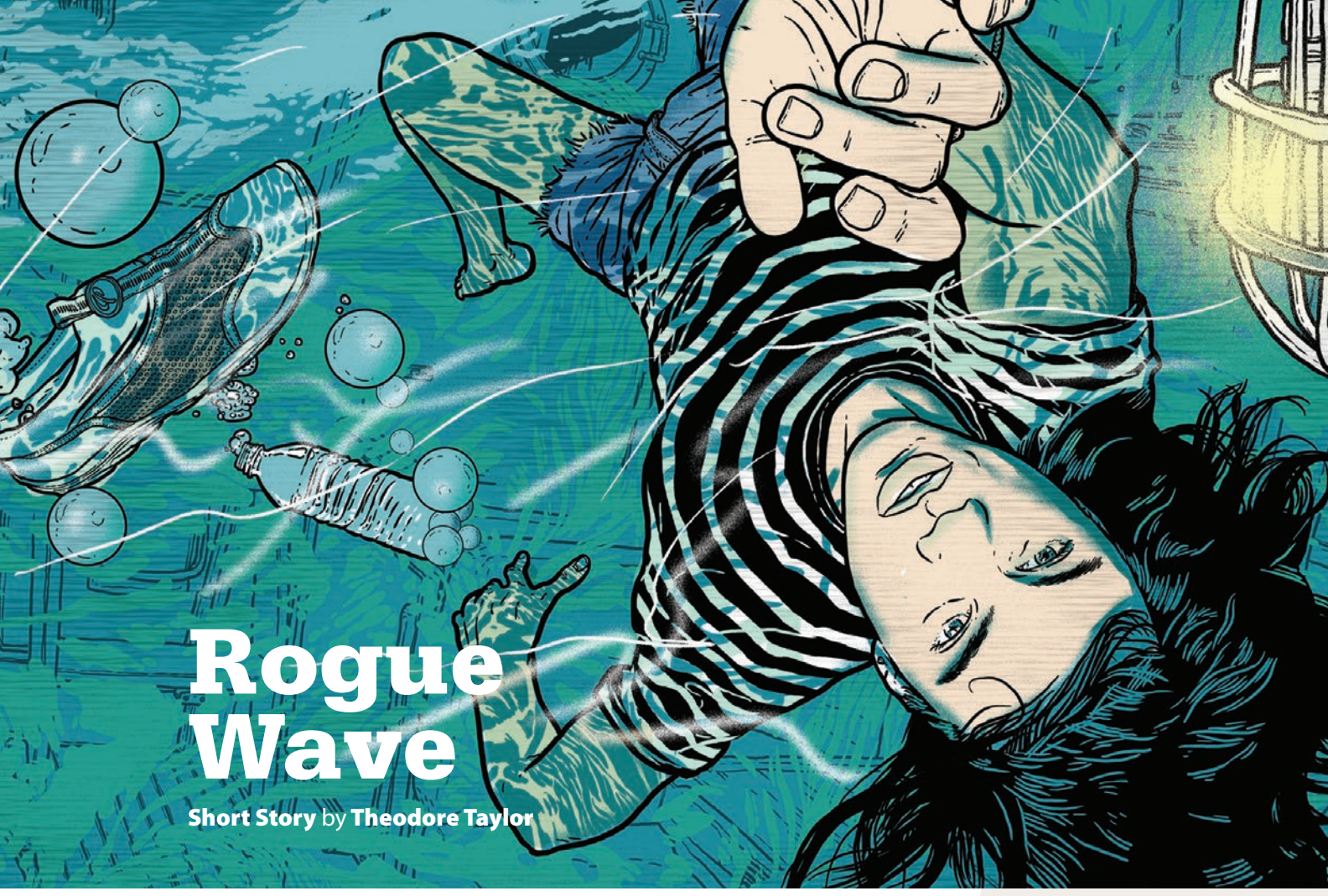

Rogue Wave

Short Story by **Theodore Taylor**

Mere minutes can mean life or death after Scoot and Sully are hit by a violent wave.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 *A killer wave, known to mariners as a "rogue wave," was approaching a desolate area of Baja California below Ensenada. It had been born off the east coast of Australia during a violent storm; it had traveled almost 7,000 miles at a speed of 20.83 miles an hour. Driven by an unusual pattern of easterly winds, it was a little over 800 feet in length and measured about 48 feet from the bottom of its trough to its crest. On its passage across the Pacific, it had already killed thirteen people, mostly fishermen in small boats, but also an entire French family of five aboard a 48-foot schooner. . . .*

MAKE INFERENCES

Annotate: In paragraph 1, mark details that describe rogue waves.

Interpret: What do these details suggest about the conflict in this story?

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2 Melissa "Scoot" Atkins went below into the *Old Sea Dog's* tiny galley, moving down the three steps of the companionway, closing the two solid entry doors behind her, always a good idea in offshore sailing. The three horizontal hatch boards that were on top of the doors were also firmly in place, securing the thirty-foot Baba type against sudden invasion of seawater.

ANALYZE PLOT

Annotate: In paragraphs 2 and 4, mark the names of the main characters. Mark details that describe where each character is on the boat.

Predict: Why might it be important to the plot that these characters are in two different settings?

3 *Rogues and sneakers have been around since the beginning of the oceans, and the earliest sea literature makes note of "giant" waves. The U.S. Navy manual* Practical Methods for Observing and Forecasting Ocean Waves *says, "In any wave system, after a long enough time, an exceptional high one will occur. These monstrous out-sized waves are improbable but still possible and the exact time of occurrence can never be predicted." Naval hydrography*[1] *studies indicate that waves 15 to 25 feet high qualify for "sneaker" or "sleeper" status; the freak rogue is up to 100 feet or over. As waters slowly warm they seem to be occurring more frequently. In 1995 the* Queen Elizabeth 2 *(the* QE2*), the great British passenger liner, encountered a 95-foot rogue south of Newfoundland. More than 900 feet long, the* QE2 *rode over it, but her captain said it looked like they were sailing into the White Cliffs of Dover.*

4 Sullivan Atkins, Scoot's oldest brother, was steering the cutter-rigged boat on a northerly course about fifteen miles off desolate Cabo Colnett, south of Ensenada. Under a brilliant sun, the glittering blue Pacific rose and fell in long, slick **swells,** a cold light breeze holding steady.

swell
(swĕl) *n.* A *swell* is a long, unbroken wave.

deck
(dĕk) *n.* The *deck* is the platform on a ship or boat where people stand.

5 Below **deck** Scoot was listening to Big Sandy & His Fly-Rite Boys doing "Swingin' West," and singing along with them while slicing leftover steak from last night's meal. They'd grilled it on a small charcoal ring that was mounted outboard on the starboard side[2] at the stern, trailing sparks into the water. The *Sea Dog* had every blessed thing, including a barbecue pit, she marveled.

[1] **hydrography:** the scientific description and analysis of Earth's surface waters.
[2] **outboard on the starboard side:** positioned outside and on the right side of the boat.

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6 Scoot was learning how to be a deep-water sailor. She was fourteen years old and pretty, with dark hair. Though small in size, not even five feet, she was strong. She'd started off with eight-foot Sabots. On this trip, her first aboard the *Sea Dog,* she'd manned the wheel for most of the three days they'd been under way. She'd stood four-hour watches at night. Sully was a good teacher.

7 It was one of those perfect days to be out, Sully thought: the three Dacron sails belayed and whispering, white bow waves singing pleasant songs as the fiberglass hull, tilting to starboard, sliced through the ocean. It was a day filled with goodness, peace, and beauty. They'd come south as far as Cabo Colnett, turning back north only an hour ago. They'd sailed from Catalina Island's Avalon Harbor, the *Sea Dog's* home port, out in the channel off Los Angeles. Sully had borrowed the boat from a family friend, Beau Tucker, a stockbroker with enough money to outfit it and maintain it properly. Built by Ta-Shing, of Taiwan, she was heavy and sturdy, with a teakwood deck and handsome teakwood interior, and the latest in **navigation** equipment. Sully had sailed her at least a dozen times. He'd been around boats, motor and sail, for many of his nineteen years. He thought the *Old Sea Dog* was the best, in her category, that he'd ever piloted.

8 As he was about to complete a northeast tack, Sully's attention was drawn to a squadron of seagulls diving on small fish about a hundred yards off the port bow, and he did not see the giant wave that had crept up silently behind the *Sea Dog*. But a split second before it lifted the boat like a carpenter's chip, he sensed something behind him and glanced backward, toward the towering wall of shining water.

9 It was already too late to shout a warning to Scoot so she could escape from the cabin; too late to do anything except hang on to the wheel with both hands; too late even to pray. He did manage a yell as the *Sea Dog* became vertical. She rose up the surface of the wall stern first and then pitch-poled violently, end over end, the bow submerging and the boat going upside down, taking Sully and Scoot with it, the forty-foot mast, sails intact, now pointing toward the bottom.

Ed

Text in Focus Video

Learn more about the background of this story.

navigation
(năv´ĭ-gā´shən) *n.* The *navigation* of a ship or boat is the act of guiding it along a planned course.

NOTICE & NOTE
AGAIN AND AGAIN

When you notice certain events, images, or words being repeated in a portion of the story, you've found an **Again and Again** signpost.

Notice & Note: Mark words that are repeated in paragraph 9.

Predict: Why might the author bring this up again and again?

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Close Read Screencast

Listen to a modeled close read of this text.

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porthole
(pôrt´hōl´) *n.* A *porthole* is a circular window on a boat or ship.

ANALYZE PLOT

Annotate: In paragraphs 9–15, mark details that describe the conflict.

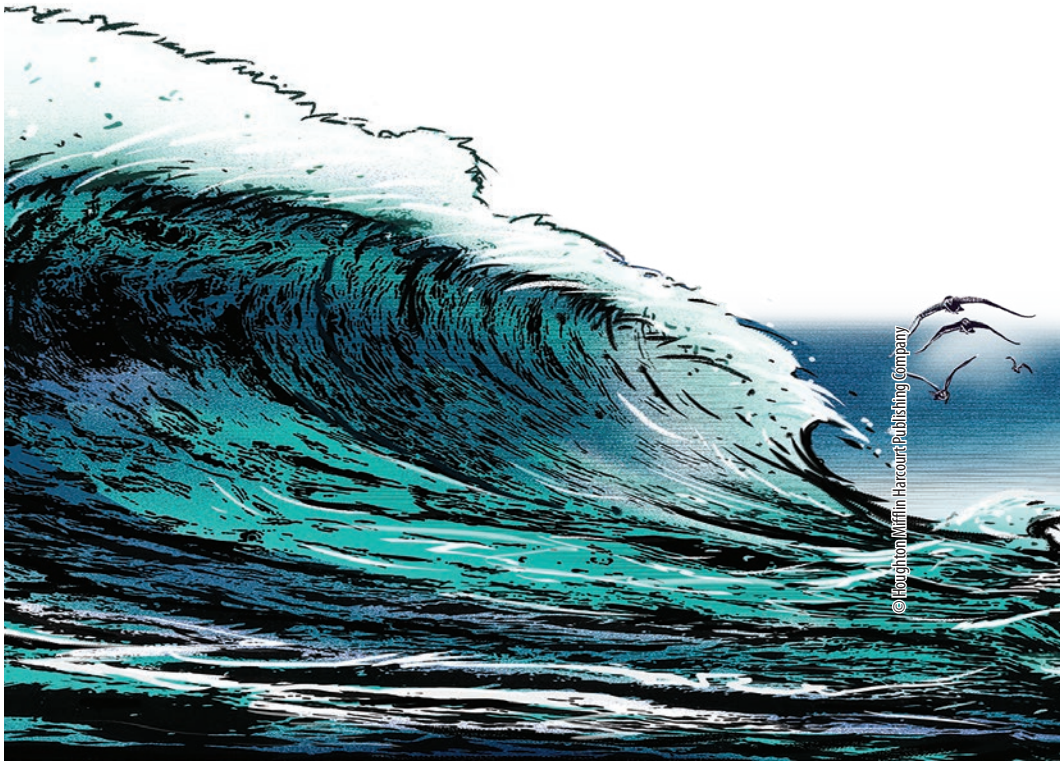
Predict: Based on other short stories you have read, how do you think the characters will respond to this conflict?

10 Scoot was hurled upward, legs and arms flying, her head striking the after galley bulkhead and then the companionway steps and the interior deck, which was now the ceiling. She instantly blacked out.

11 Everything loose in the cabin was scattered around what had been the overhead. Water was pouring in and was soon lapping at Scoot's chin. It was coming from a four-inch **porthole** that had not been dogged securely and a few other smaller points of entry.

12 Sully's feet were caught under forestay sailcloth, plastered around his face, but then he managed to shove clear and swim upward, breaking water. He looked at the mound of upside-down hull, bottom to the sky, unable to believe that the fine, sturdy *Sea Dog* had been flipped like a cork, perhaps trapping Scoot inside. Treading water, trying to collect his thoughts, he yelled, "Scoot," but there was no answer. Heart pounding, unable to see over the mound of the hull, he circled it, thinking she might have been thrown clear. But there was no sign of her.

13 He swam back to the point of cabin entry, took several deep breaths, and dove. He felt along the hatch boards and then opened his eyes briefly to see that the doors were still closed. She *was* still inside. Maneuvering his body, he pulled on the handles. The doors were jammed, and he returned to the surface for air.



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Don't forget to **Notice & Note** as you read the text.

14 He knew by the way the boat had already settled that there was water inside her. Under usual circumstances, the hull being upright, there would be four feet, nine inches of hull below the waterline. There would be about the same to the cabin overhead, enabling a six-foot-person to walk about down there.

15 Panting, blowing, Sully figured there was at least a three-foot air pocket holding the *Sea Dog* on the surface, and if Scoot hadn't been knocked unconscious and drowned, she could live for quite a while in the dark chamber. How long, he didn't know.

16 In the blackness, water continued to lap at Scoot's chin. She had settled against what had been the deck of the galley alcove, her body in an upright position on debris. Everything not tied down or in a locker was now between the overhead ribs. Wooden hatch covers[3] from the bilges were floating in the water and the naked bilges were exposed. Just aft of her body, and now above it, was the small diesel engine as well as the batteries. Under the water were cans of oil, one of them leaking. Battery acid might leak, too. Few sailors could imagine the nightmare that existed inside the *Sea Dog*. Scoot's pretty face was splashed with engine oil.

17 Over the next five or six minutes, Sully dove repeatedly, using his feet as a fulcrum, and using all the strength that he had in his arms, legs, and back, in an effort to open the doors. The pressure of the water defeated him. Then he thought about

[3] **wooden hatch covers:** door-like coverings made of wood that fit over openings on the deck or hull of a boat.

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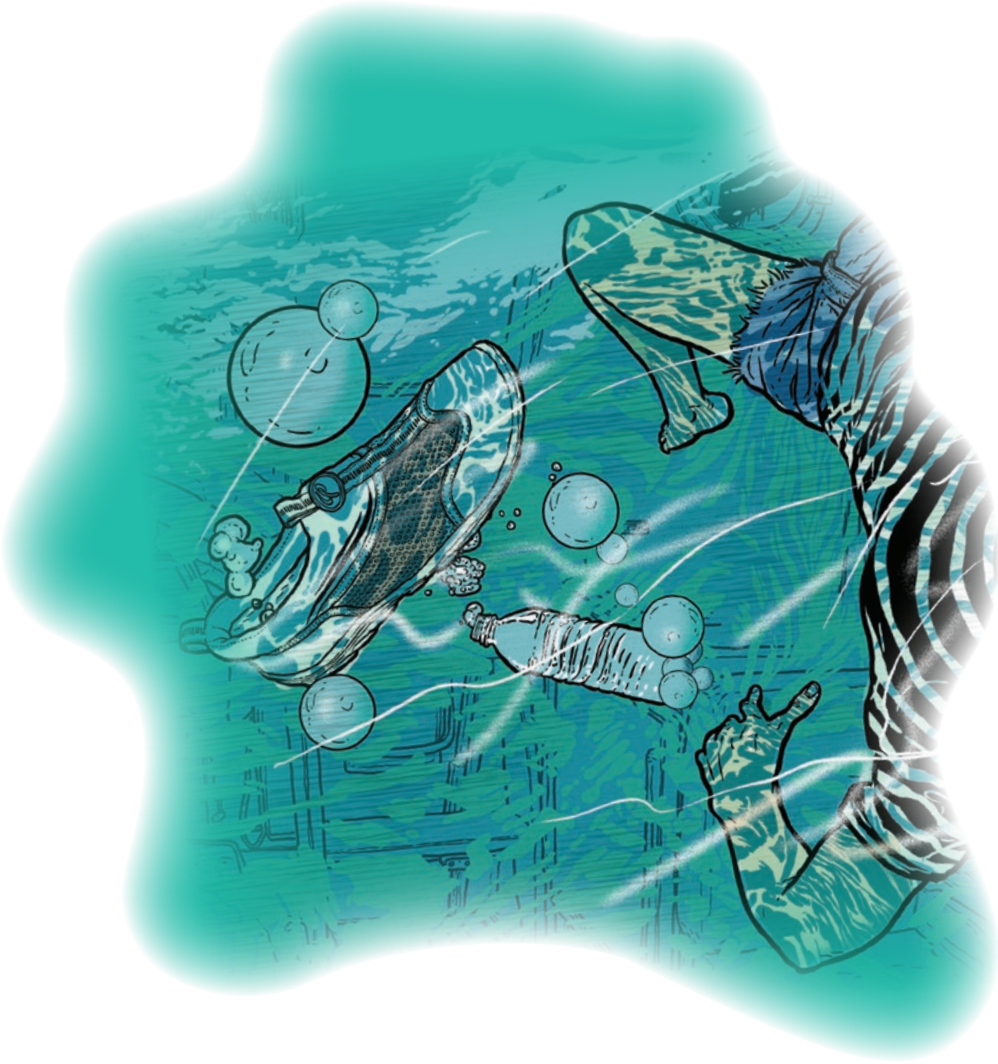

trying to pry the doors open with the wooden handle of the scrub brush. Too late for that, he immediately discovered. It had drifted away, along with Scoot's nylon jacket, her canvas boat shoes—anything that could float.

18 Finally he climbed on top of the keel, catching his breath, resting a moment, trying desperately to think of a way to enter the hull. Boats of the Baba class, built for deep-water sailing, quite capable of reaching Honolulu and beyond, were almost sea-tight unless the sailors made a mistake or unless the sea became angry. The side ports were supposed to be dogged securely in open ocean. Aside from the cabin doors, there was no entry into that cabin without tools. He couldn't very well claw a hole through the inch of tough fiberglass.

19 He thought about the hatch on the foredeck, but it could only be opened from inside the cabin. Then there was the skylight on the top of the seventeen-foot cabin, used for ventilation as well as a sun source; that butterfly window, hinged in the middle, could be opened only from the inside. Even with scuba gear, he couldn't open that skylight unless he had tools.

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20 He fought back tears of frustration. There was no way to reach Scoot. And he knew what would happen down there. The water would slowly and inevitably rise until the air pocket was only six inches; her head would be trapped between the surface of the water and the dirty bilge. The water would torture her, then it would drown her. Seawater has no heart, no brain. The *Sea Dog* would then drop to the ocean floor, thousands of feet down, entombing her forever.

21 Maybe the best hope for poor Scoot was that she was already dead, but he had to determine whether she was still alive. He began pounding on the hull with the bottom of his fist, waiting for a return knock. At the same time, he shouted her name over and over. Nothing but silence from inside there. He wished he'd hung on to the silly scrub brush. The wooden handle would make more noise than the flesh of his fist.

22 Almost half an hour passed, and he finally broke down and sobbed. His right fist was bloody from the constant pounding. Why hadn't *he* gone below to make the stupid sandwiches? Scoot would have been at the wheel when the wave grasped the *Sea Dog*. His young sister, with all her life to live, would be alive now.

23 They'd had a good brother-sister relationship. He'd teased her a lot about being pint-sized and she'd teased back, holding her nose when he brought one girl or another home for display. She'd always been spunky. He'd taken her sailing locally, in the channel, but she'd wanted an offshore cruise for her fourteenth birthday. Now she'd had one, unfortunately.

24 Their father had nicknamed her Scoot because, as a baby, she'd crawled so fast. It was still a fitting name for her as a teenager. With a wiry body, she was fast in tennis and swimming and already the school's champion in the hundred-yard dash.

25 Eyes closed, teeth clenched, he kept pounding away with the bloody fist. Finally he went back into the ocean to try once more to open the doors. He sucked air, taking a half-dozen deep breaths, and then dove again. Bracing his feet against the companionway frames, he felt every muscle straining, but the doors remained jammed. He was also now aware that if they did open, more water would rush in and he might not have time to find Scoot in the blackness and pull her out. But he was willing to take the gamble.

26 Scoot awakened as water seeped into her mouth and nose. For a moment she could not understand where she was, how she got there, what had happened. . . . Vaguely, she remembered the

Ed

Close Read Screencast

Listen to a modeled close read of this text.

NOTICE & NOTE

MEMORY MOMENT

When you notice the narrator has interrupted the forward progress of a story by bringing up something from the past, you've found a **Memory Moment** signpost.

Notice & Note: In paragraphs 23 and 24, mark memories Sully has about Scoot.

Infer: Why might these memories be important?

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boat slanting steeply downward, as if it were suddenly diving, and she remembered feeling her body going up.

27 That's all she remembered, and all she knew at the moment was that she had a fierce headache and was in chill water in total darkness. It took a little longer to realize she was trapped in the *Sea Dog's* cabin, by the galley alcove. She began to feel around herself and to touch floating things. The air was thick with an oil smell. Then she ran her hand over the nearest solid thing—a bulkhead. *That's strange,* she thought—her feet were touching a pot. She lifted her right arm and felt above her—the galley range. The galley range above her? *The boat was upside down*. She felt for the companionway steps and found the entry doors and pushed on them; that was the way she'd come in. The doors didn't move.

MAKE INFERENCES

Annotate: In paragraph 28, mark details that describe the setting.

Interpret: How do these details add tension to the central conflict?

28 Sully crawled up on the wide hull again, clinging to a faint hope that a boat or ship would soon come by; but the sun was already in descent, and with night coming on, chances of rescue lessened with each long minute. It was maddening to have her a few feet away and be helpless to do anything. Meanwhile the hull swayed gently, in eerie silence.

29 Scoot said tentatively, "Sully?" Maybe he'd been drowned. Maybe she was alone and would die here in the foul water.

30 She repeated his name, but much more loudly. No answer. She was coming out of shock now and fear icier than the water was replacing her confusion. To die completely alone? It went that way for a few desperate moments, and then she said to herself, *Scoot, you've got to get out of here! There has to be some way to get out. . . .*

31 Sully clung to the keel with one hand, his body flat against the smooth surface of the hull. There was ample room on either side of the keel before the dead-rise, the upward slope of the hull. The *Sea Dog* had a beam of ten feet. Unless a wind and waves came up, he was safe enough in his wet perch.

32 Scoot again wondered if her brother had survived and if he was still around the boat or on it. With her right foot she began to probe around the space beneath her. The pot had drifted away, but her toes felt what seemed to be flatware. That made sense. The drawer with the knives and forks and spoons had popped out, spilling its contents. She took a deep breath and ducked under to pick out a knife. Coming up, she held the knife blade, reaching skyward with the handle. . . .

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Don't forget to **Notice & Note** as you read the text.

33 Eyes closed, brain mushy, exhausted, Sully heard a faint tapping and raised up on his elbows to make sure he wasn't dreaming. No, there was a tapping from below. He crawled back toward what he thought was the source area, the galley area, and put an ear to the hull. *She was tapping!* He pounded the fiberglass, yelling, "Scoot, Scooot, Scooot. . . ."

34 Scoot heard the pounding and called out, "Sully, I'm here, I'm here!" Her voice seemed to thunder in the air pocket.

35 Sully yelled, "Can you hear me?"

36 Scoot could only hear the pounding.

37 "Help me out of here. . . ."

38 Ear still to the hull, Sully shouted again, "Scoot, can you hear me?" No answer. He pounded again and repeated, "Scoot, can you hear me?" No answer. The hull was too thick and the slop of the sea, the moan of the afternoon breeze, didn't help.

39 Though she couldn't hear his voice, the mere fact that he was up there told her she'd escape. Sully had gotten her out of jams before. There was no one on earth that she'd rather have as a rescue man than her oldest brother. She absolutely knew she'd survive.

40 Though it might be fruitless, Sully yelled down to the galley alcove, "Listen to me, Scoot. You'll have to get out by yourself. I can't help you. I can't break in. Listen to me, I know you're in water, and the best way out is through the skylight. You've got to dive down and open it. You're small enough to go through it. . . ." She could go through either section of the butterfly window. "Tap twice if you heard me!"

41 She did not respond, and he repeated what he'd just said, word for word.

42 No response. No taps from below.

43 Scoot couldn't understand why he didn't just swim down and open the doors to the cabin, release her. That's all he needed to do, and she'd be free.

44 Sully looked up at the sky. "Please, God, help me, help us." It was almost unbearable to know she was alive and he was unable to do anything for her. Then he made the decision to keep repeating: "Listen to me, Scoot. You'll have to get out by yourself. I can't break in. Listen to me, the best way out is through the skylight. You've got to dive down and open it. You're small enough to go through it. . . ."

VOCABULARY

Use Latin Roots: The verb *survive* comes from the Latin root *vivere*, meaning "to live," plus the prefix *super*, meaning "over."

Analyze: How can being determined to survive help someone in a dangerous situation?

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45 He decided to keep saying it the rest of the day and into the night or for as long as it took to penetrate the hull with words. *Skylight! Skylight!* Over and over.

46 He'd heard of mental telepathy but had not thought much about it before. Now it was the only way to reach her.

47 Scoot finally thought that maybe Sully was hurt, maybe helpless up on that bottom, so that was why he couldn't open the doors and let her out. That had to be the reason—Sully up there with broken legs. *So I'll have to get out on my own,* she thought.

48 Over the last two days, when she wasn't on the wheel she had been exploring the *Sea Dog,* and she thought she knew all the exits. Besides the companionway doors, which she knew she couldn't open, there was the hatch on the foredeck for access to the sails; then there was the skylight, almost in the middle of the long cabin. Sully had opened it, she remembered, to air out the boat before they sailed. As she clung to a light fixture by the alcove, in water up to her shoulders, something kept telling her she should first try the butterfly windows of the skylight. The unheard message was compelling—*Try the skylight*.

49 Sully's voice was almost like a recording, a mantra, saying the same thing again and again, directed down to the position of the galley.

50 Scoot remembered that an emergency flashlight was bracketed on the bulkhead above the starboard settee, and she assumed it was waterproof. From what Sully had said, Beau Tucker took great care in selecting emergency equipment. It might help to actually see the dogs on the metal skylight frame. She knew she wouldn't have much time to spin them loose. Maybe thirty or forty seconds before she'd have to surface for breath. Trying to think of the exact position of the upside-down flashlight, she again tapped on the hull to let her brother know she was very much alive.

51 He pounded back.

52 Sully looked at his watch. Almost four-thirty. About three hours to sundown. Of course, it didn't make much difference to Scoot. She was already in dank night. But it might make a difference if she got out after nightfall. He didn't know what kind of shape she was in. Injured, she might surface and drift away.

53 The mantra kept on.

54 Scoot dove twice for the boxy flashlight, found it, and turned it on, suddenly splitting the darkness and immediately feeling hopeful. But it was odd to see the *Sea Dog's* unusual overhead, the open hatchways into the bilge and the debris

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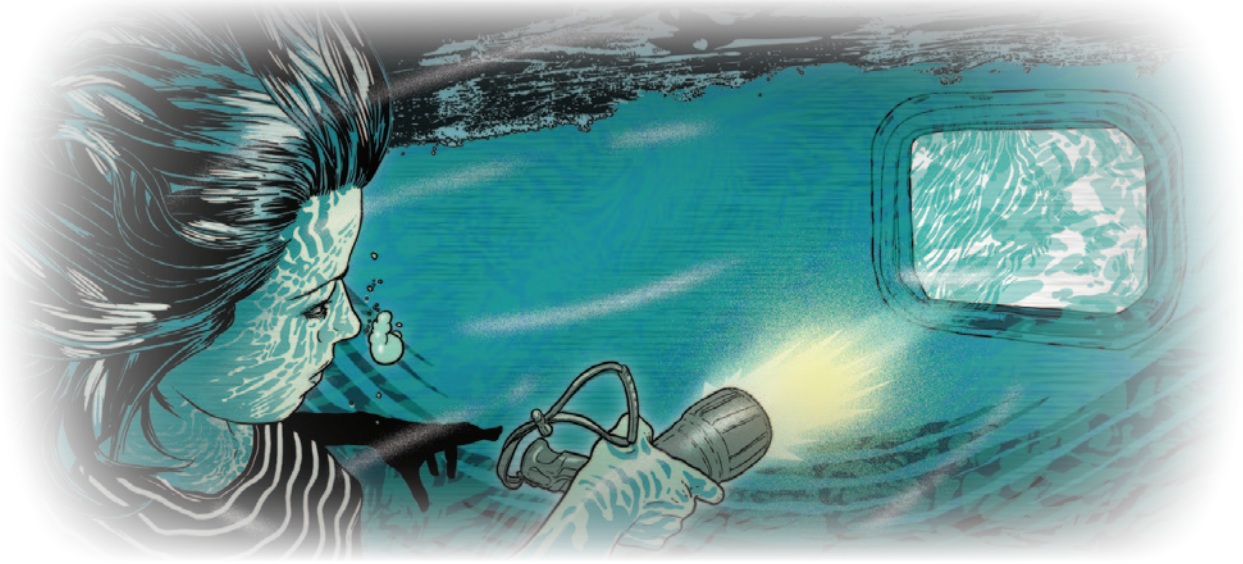

floating on the shining water, all streaked with lubricants; odd to see the toilet upside down. She held the light underwater and it continued to operate.

55 Every so often, Sully lifted his face to survey the horizon, looking for traffic. He knew they were still within sixteen or seventeen miles of the coast, though the drift was west. There was usually small-boat activity within twenty miles of the shore—fishermen or pleasure boats.

56 Scoot worked herself forward a few feet, guessing where the skylight might be, and then went down to find the butterfly windows, the flashlight beam cutting through the murk. It took a few seconds to locate them and put a hand on one brass dog. She tried to turn it, but it was too tight for her muscles and she rose up to breathe again.

57 Not knowing what was happening below or whether Scoot was trying to escape, Sully was getting more anxious by the moment. He didn't know whether or not the crazy telepathy was working. He wished she would tap again to let him know she was still alive. It had been more than twenty minutes since she'd last tapped.

58 Scoot had seen a toolbox under the companionway steps and went back to try to find it. She guessed there'd be wrenches inside it, unless they'd spilled out. Using the flashlight again, she found the metal box and opened it. Back to the surface to breathe again, and then back to the toolbox to extract a wrench. With each move she was becoming more and more confident.

59 A big sailboat, beating south, came into Sully's view; but it was more than two miles away and the occupants—unless he was very lucky—would not be able to spot the *Sea Dog's* mound and the man standing on it, waving frantically.

MAKE INFERENCES

Annotate: In paragraph 55, mark details that describe the setting.

Interpret: What effect do these details have on the plot?

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60 Four times Scoot needed to dive, once for each dog; and working underwater was at least five times as difficult as trying to turn them in usual circumstances. She'd aim the light and rest it to illuminate the windows. Finally, all the dogs were loose and she rose once again. This time, after filling her lungs to bursting, she went down and pushed on the starboard window. It cracked a little, but the outside sea pressure resisted and she had to surface again.

61 Sully sat down, almost giving up hope. How long the air pocket would hold up was anybody's guess. The boat had settled at least six inches in the last two hours. It might not last into the night.

62 On her sixth dive Scoot found a way to brace her feet against the ceiling ribs. She pushed with all her strength, and this time the window opened. Almost out of breath, she quickly pushed her body through and the *Old Sea Dog* released her. Treading water beside the hull, she sucked in fresh air and finally called out, "Sully. . . ."

63 He looked her way, saw the grin of triumph on the oil-stained imp face, and dived in to help her aboard the derelict.

64 Shivering, holding each other for warmth all night, they rode and rocked, knowing that the boat was sinking lower each hour.

65 Just after dawn, the *Red Rooster,* a long-range sports fishing boat out of San Diego bound south to fish for wahoo and tuna off the Revilla Gigedo Islands, came within a hundred yards of the upside-down sailboat and stopped to pick up its two chattering survivors.

66 The *Red Rooster's* captain, Mark Stevens, asked, "What happened?"

67 "Rogue wave," said Sully. That's what he planned to say to Beau Tucker as well.

68 Stevens winced and nodded that he understood.

69 The *Old Sea Dog* stayed on the surface for a little while longer, having delivered her survivors to safety; then her air pocket breathed its last and she slipped beneath the water, headed for the bottom.

ANALYZE PLOT

Annotate: Mark and label the story's climax, falling action, and resolution.

Infer: Why are these three plot stages shorter than the rest of the story?

ESSENTIAL QUESTION:
How do actions define us?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

With a partner, talk about the qualities Scoot and Sully show throughout the crisis.

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

Read the excerpt from the story.

> Under a brilliant sun, the glittering blue Pacific rose and fell in long, slick swells, a cold light breeze holding steady.

1. Why is the setting described above important to the story?

- (A) Rogue waves are common where Sully is sailing.
- (B) The characters wouldn't face danger anywhere else.
- (C) It is an essential part of the plot's central conflict.
- (D) Sully has never sailed so far off coast before.

2. This question has two parts. First answer **Part A**, then **Part B**.

Part A

Which of these is an important idea suggested by the story?

- (A) People can solve problems with clear thinking and effort.
- (B) Fear can cloud people's judgment and increase their danger.
- (C) People who enjoy adventure are strong and resourceful.
- (D) The ocean is the strongest force of nature.

Part B

Select the sentence that supports the answer in Part A.

- (A) "Scoot's pretty face was splashed with engine oil." (paragraph 16)
- (B) "Everything loose in the cabin was scattered around what had been the overhead." (paragraph 11)
- (C) "Scoot had seen a toolbox under the companionway steps and went back to try to find it." (paragraph 58)
- (D) "She'd always been spunky." (paragraph 23)

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Test-Taking Strategies

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Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **INFER** Review entries from the chart you used to jot down your inferences. Then reread paragraphs 29–30. What inference can you make about Scoot's personality, based on these paragraphs? Cite textual evidence to support your answer.

2. **CONNECT** How do the details and information in paragraph 3 help foreshadow the conflict?

3. **ANALYZE** Identify two settings on the boat in this story. How does the shift between these settings influence the plot and build suspense?

4. **COMPARE** What complications or conflicts do Scoot and Sully encounter in the story? Fill out a chart like this one to trace the challenges they face.

COMPLICATION	1	2	3	4	5
Scoot					
Sully					

5. **ANALYZE** Reread paragraphs 21–22 and 25. What words are repeated **Again and Again**, and what does the repetition indicate?

6. **INFER** Reread paragraphs 48–50. How do the **Memory Moments** Scoot experiences help her through her situation?

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Disaster-Film Proposal

How would you turn this suspenseful story into a disaster movie? Write a three- to four-paragraph proposal for a film based on "Rogue Wave." Include each of the following:

- a clear controlling idea or thesis statement
- details of the opening scene, establishing the characters, setting, and conflict
- a description of each important scene in the plot
- suggestions for how to shoot each scene to convey the suspense

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- aspect
- cultural
- evaluate
- resource
- text

Social & Emotional Learning

Coping with Disasters

A flood, brushfire, or other natural disaster can inflict lasting physical and emotional damage. As a class, talk about steps people can take to get back to a normal routine after a disaster. Touch upon:

- talking with a counselor and sharing feelings
- spending time with friends and family
- limiting news coverage that triggers memories

Research

Rogue Waves

Now that you've read "Rogue Wave," do more research to determine how accurately the story depicts the phenomenon. With a partner, begin by generating several questions to guide your research.

- Formulate specific questions so you can find information quickly. For example, "How tall is a rogue wave?"
- Share your findings with a small group. Discuss whether the author describes rogue waves realistically and accurately.

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Expand Your Vocabulary

PRACTICE AND APPLY

Complete each sentence to show that you understand the meaning of the boldfaced vocabulary word.

1. I can see the water's motion by watching how a **swell** _____.
2. One reason to be on the **deck** of a boat is _____.
3. **Navigation** becomes more difficult in bad weather because _____.
4. There was a **porthole** in our cabin on the ship, so we _____.

Vocabulary Strategy

Latin Roots

A **root** is a word part—such as *nav* in the word *navigation*—that came into English from an older language. Latin roots appear in many English words. The chart shows two words from "Rogue Wave" that have Latin roots.

WORD	LATIN ROOT	ROOT'S MEANING
navigation	*nav*	ship or sail
mariner	*mar*	sea

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Interactive Vocabulary Lesson: Common Roots, Prefixes, and Suffixes

By identifying Latin roots, you often can figure out the meanings of unfamiliar words. A dictionary can help you confirm your ideas.

PRACTICE AND APPLY

Define the words with the Latin roots *mar* and *nav* in each sentence. Then check your ideas in a print or online dictionary.

1. Sailors in the navy may spend time in submarines.

2. Mariners long ago navigated using the stars.

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Watch Your Language!

Simple and Compound Sentences

Interactive Grammar Lesson: Sentence Structure

A **clause** is a group of words that includes a complete subject and a complete predicate. Every sentence includes at least one clause. A **complete subject** includes all the words that identify the person, place, thing, or idea the clause is about. The **complete predicate** includes all the words that tell or ask something about the subject.

COMPLETE SUBJECT	COMPLETE PREDICATE
The *Sea Dog*	had every blessed thing. . . .
Sully	was a good teacher.

Authors use different types of sentences to convey meaning.

- A **simple sentence** contains only one clause, as in the sentence "Sully looked at his watch."
- A **compound sentence** contains two or more clauses that are joined either by a comma and a **coordinating conjunction,** such as *and, but, or, for, so, yet,* and *nor,* or by a semicolon.

Independent Clauses	**She pushed with all her strength. This time the window opened.**
Compound Sentence	**She pushed with all her strength, and this time the window opened.**

PRACTICE AND APPLY

Write two pairs of related simple sentences. Use a comma and coordinating conjunction or semicolon to turn one pair of sentences into a compound sentence. Discuss the structure of each sentence with a partner.

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MENTOR TEXT

Women in Aviation

History Writing by **Patricia and Fredrick McKissack**

ESSENTIAL QUESTION:
How do actions define us?

Engage Your Brain

Choose one or two activities to start connecting with the history writing you're about to read.

Flying Machines

Early airplanes were experiments that built on the basic design of gliders. In the box, draw a picture of an early airplane, either from memory or your imagination.

Dreamer Traits

Make a word web of traits that can help a person who is pursuing a dream. Discuss your choices with the class.

Great Aviators

Briefly research famous aviators or pilots from the early 20th century. Which of them are the most celebrated? Collect a list of at least three to discuss with a partner.

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Determine Author's Purpose

An **author's purpose** is the reason the author wrote a work. Usually an author writes for one or more purposes, as shown in this chart.

AUTHOR'S PURPOSE	EXAMPLES OF WRITTEN WORKS
To inform or explain	encyclopedia entries, informative articles, how-to articles, biographies
To persuade	editorials, opinion essays and blogs, advertisements
To entertain	short stories, novels, plays, humorous essays
To express thoughts or feelings	poems, personal essays, journals

To determine an author's purpose, consider how the details and evidence in a text fit together to lead to a central idea or message for readers. Consider, too, how you feel about the topic after reading a text.

Focus on Genre
Informational Text

- provides factual information
- presents evidence to support ideas
- includes biographies, news articles, how-to instructions, and many other forms
- may focus on historical events or trends

Cite Evidence and Evaluate Details

After reading informational text, you will often be asked to **cite evidence** to support ideas about the text. Before you can do that, you must first **evaluate details**—make judgments about the facts, quotations, examples, and other details in the text. To evaluate details:

- Ask: How do these details support the author's purpose and main idea or message of the selection?
- Consider your own knowledge about or experience with the topic.
- Based on your evaluation of the details, cite the evidence that best supports your ideas.

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Annotation in Action

In the model, you can see one reader's note about "Women in Aviation." As you read the selection, note clues about the authors' purpose for writing.

The story of women in aviation actually goes back to the time of the hot-air balloons. A number of women in Europe and America gained fame for their skill and daring. Sophie Blanchard made her first solo balloon flight in 1805. She grew in fame and was eventually named official aeronaut of the empire by Napoleon. By 1834, at least twenty women in Europe were piloting their own balloons.

These details support the idea that women flew long before there were airplanes.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

inundate	☐
restrictive	☐
exhibition	☐
precaution	☐

Turn to a partner and talk about the words you already know. Then, use as many words as you can in a few questions about the experiences of early pilots. As you read "Women in Aviation," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

In the early 1900s, flying in "aeroplanes"—fixed-winged, self-propelled flying machines—was a bold undertaking. Male pilots were dashing heroes. However, female aviators—especially African American women—had to struggle for acceptance. **Patricia and Fredrick McKissack** (1944–2017; 1939–2013) wrote more than 100 biographies and other nonfiction books, most focusing on the achievements of African Americans.

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Women in Aviation

History Writing by **Patricia and Fredrick McKissack**

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How far were these women willing to go to pursue the dream of flight?

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 American aviation was from its very beginnings marred with sexist and racist assumptions. It was taken for granted that women were generally inferior to men and that white men were superior to all others. Flying, it was said, required a level of skill and courage that women and blacks lacked. Yet despite these prevailing prejudices, the dream and the desire to fly stayed alive among women and African Americans.

2 The story of women in aviation actually goes back to the time of the hot-air balloons. A number of women in Europe and America gained fame for their skill and daring. Sophie Blanchard made her first solo balloon flight in 1805. She grew in fame and was eventually named official aeronaut of the empire by Napoleon. By 1834, at least twenty women in Europe were piloting their own balloons.

DETERMINE AUTHOR'S PURPOSE

Annotate: Mark groups of words in paragraph 1 that signal the selection topic.

Draw Conclusion: Based on these details, what seems to be the authors' purpose for writing "Women in Aviation"? Be specific.

NOTICE & NOTE
QUOTED WORDS

When you notice the author has quoted the opinions of someone who was a participant in an event, you've found a **Quoted Words** signpost.

Notice & Note: In paragraph 3, mark the comment that Orville Wright made about Katherine, his sister.

Analyze: How is his attitude different from the attitude described in paragraph 1?

inundate
(ĭn´ŭn-dāt´) *v.* To *inundate* is to overwhelm with a great amount of something.

CITE EVIDENCE AND EVALUATE DETAILS

Annotate: Mark the information in paragraph 8 that reveals a major change in Bessie Coleman's thinking.

Evaluate: How effective are these text details in explaining why Coleman decided to become a pilot?

3 Though she did not fly, Katherine Wright was a major supporter of her brothers' efforts. Orville so appreciated his sister's help that he said, "When the world speaks of the Wrights, it must include my sister. . . . She inspired much of our effort."

4 Although Raymonde de la Roche of France was the first woman in the world to earn her pilot's license, Harriet Quimby held the distinction of being the first American woman to become a licensed pilot.

5 On August 1, 1911, Quimby, who was described as a "real beauty" with "haunting blue-green eyes," strolled off the field after passing her pilot's test easily. To the male reporters who **inundated** her with questions, Quimby fired back answers with self-confidence. Walking past a group of women who had come to witness the historic event, Quimby was overheard to quip with a smile and a wink: "Flying is easier than voting." (The Woman's Suffrage Amendment wasn't passed until 1920.)

6 As difficult as it was for women to become pilots in significant numbers, it was doubly hard for African Americans, especially black women. That's why Bessie Coleman, the first African American to earn her pilot's license, is such an exciting and important figure in aviation.

7 Bessie Coleman was born in 1893 in Atlanta, Texas, the twelfth of thirteen children. Her mother, who had been a slave, valued education and encouraged all of her children to attend school in order to better themselves. The encouragement paid off, because Coleman graduated from high school, a feat not too many black women were able to accomplish in the early 1900s.

8 Bessie Coleman refused to accept the limitations others tried to place on her. She attended an Oklahoma college for one semester but ran out of money. Accepting the offer of one of her brothers to come live with him and his family in Chicago, Coleman found a job as a manicurist. She fully intended to return to school after saving enough money. But she never did. While in Chicago she learned about flying and made a new set of goals for herself. She wanted to be a pilot.

9 Coleman learned about flying from reading newspaper accounts of air battles during World War I. She tried to find a school that would accept her as a trainee. But no American instructor or flying school was willing to teach her.

10 When the war ended, a friend, Robert S. Abbott, the founder of the *Chicago Defender*, one of the most popular black-owned and -operated newspapers in the country,

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Don't forget to **Notice & Note** as you read the text.

The image above shows Bessie Coleman's pilot's license. Regarded as the world's first female African American aviator, Bessie receives a bouquet at an appearance at Curtiss Field in Garden City, Long Island.

suggested that Coleman go to France, where racial prejudice was not as **restrictive** as it was in America. Even though the United States was the birthplace of flight, it was slower than other countries to develop an organized aviation program. European leaders immediately saw the commercial and military advantages of a strong national aviation program. Bessie knew from her reading that both French and German aircraft were among the best in the world.

restrictive
(rĭ-strĭk´tĭv) *adj.* When something is *restrictive*, it is limiting in some way.

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CITE EVIDENCE AND EVALUATE DETAILS

Annotate: In paragraph 11, mark details that describe Coleman's dream at this point in her life. Then, in paragraph 12, mark her plans for making that dream a reality.

Draw Conclusions: Based on this evidence, what can you conclude about Coleman and her dream? Which text detail is most important to your conclusion?

VOCABULARY

Denotation and Connotation: In paragraph 14, the authors use the word *thrilled* to describe how audiences reacted to Bessie Coleman's daredevil maneuvers.

Analyze: Is the connotation for this word positive or negative? Use what you know about its meaning to explain.

exhibition
(ĕk´sə-bĭsh´ən) *n.* An *exhibition* is an organized presentation or show.

11 Coleman had also read about Eugene Jacques Bullard, the well-decorated[1] and highly honored native of Georgia who had become the first African American to fly an airplane in combat as a member of the French Lafayette Flying Corps during World War I. Other blacks had gone to Europe to get their training, too. Coleman realized that if she were ever going to get a chance to fly, she, too, would have to go to France. But she didn't have any money to get there, and besides, she couldn't speak a word of French.

12 For almost two years, Coleman worked part-time as a manicurist and as a server in a Chicago chili parlor and saved every penny to finance her trip to France. Meanwhile she learned to speak French, so when the time came, she'd be able to understand her instructors.

13 In 1921, Coleman made it to France, where she found an instructor who was one of Tony Fokker's chief pilots. Fokker, the famous aircraft manufacturer, said Coleman was a "natural talent." On June 15, 1921, Coleman made history by becoming the first black woman to earn her wings, thus joining the ranks of the handful of American women fliers.

14 Returning to the United States determined to start a flying school where other African American pilots could be trained, Coleman looked for ways to finance her dream. There were very few jobs in the aviation industry for women or blacks. She soon learned that there was little or no support for a black woman who wanted to start a flying school. To call attention to aviation and to encourage other women and African Americans to take part in the new and growing field, Coleman gave flying **exhibitions** and lectured on aviation. She thrilled audiences with daredevil maneuvers, just as Quimby had done before her.

15 Along with racism, Coleman encountered the burden of sexism, but she made believers out of those who doubted her skill. "The color of my skin," she said, "[was] a drawback at first. . . . I was a curiosity, but soon the public discovered I could really fly. Then they came to see *Brave Bessie*, as they called me."

[1] **well-decorated:** term used to describe a person in the military who has received many awards.

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16 The strict rules and regulations that govern aviation today didn't exist during the first three decades of flying. For example, it wasn't uncommon for aviators to ignore safety belts and fly without parachutes. One of these simple safety **precautions** might have saved the lives of both Harriet Quimby and Bessie Coleman.

Don't forget to **Notice & Note** as you read the text.

precaution
(prĭ-kô´shən) *n.* A *precaution* is an action taken to avoid possible danger.

In 1912, Harriet Quimby (shown holding the propeller to start the engine of her monoplane) became the first woman to fly across the English Channel.

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17 On a July morning in 1912, Quimby, and a passenger named William P. Willard, set out to break an over-water speed record. When Quimby climbed to five thousand feet, the French-made Blériot monoplane2 suddenly nosed down. Both Quimby and Willard were thrown from the plane and plunged to their deaths in the Boston Harbor.

18 The *New York Sun* used the opportunity to speak out against women fliers:

> Miss Quimby is the fifth woman in the world killed while operating an aeroplane (three were students) and their number thus far is five too many. The sport is not one for which women are physically qualified. As a rule they lack strength and presence of mind and the courage to excel as aviators. It is essentially a man's sport and pastime.

19 Fourteen years later, Bessie Coleman died in a similar accident. With almost enough savings to start her school, Coleman agreed to do an air show in Florida on May Day for the Negro Welfare League of Jacksonville. At 7:30 P.M. the night before, Coleman, accompanied by her publicity agent, William Wills, took her plane up for a test flight. When she reached an altitude of about five thousand feet, her plane flipped over. Coleman was thrown from the plane and plunged to her death April 30, 1926. Wills died seconds later when the plane crashed.

20 Once again critics used the tragedy to assert that neither women nor blacks were mentally or physically able to be good pilots. "Women are often penalized by publicity for their every mishap," said Amelia Earhart, the most famous female pilot in aviation history. "The result is that such emphasis sometimes directly affects [a woman's] chances for a flying job," Earhart continued. "I had one manufacturer tell me that he couldn't risk hiring women pilots because of the way accidents, even minor ones, became headlines in the newspapers."

21 Although Bessie Coleman died tragically, her plans to open a flight training school for blacks were continued by those she had inspired.

DETERMINE AUTHOR'S PURPOSE

Annotate: In paragraph 20, mark the text that gives the name and description of the person whom the authors quote.

Connect: What purpose does this quotation serve in the paragraph? How does it relate to the overall purpose of the selection?

ESSENTIAL QUESTION:
How do actions define us?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

What is the most memorable part of this example of history writing? Discuss with a partner.

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Which sentence from the selection supports the inference that women have been interested in aviation for a long time?

- (A) "Sophie Blanchard made her first solo balloon flight in 1805." (paragraph 2)
- (B) "Coleman learned about flying from reading newspaper accounts of air battles during World War I." (paragraph 9)
- (C) "There were very few jobs in the aviation industry for women or blacks." (paragraph 14)
- (D) "The strict rules and regulations that govern aviation today didn't exist during the first three decades of flying." (paragraph 16)

2. How does the last paragraph contribute to the authors' ideas?

- (A) by showing one effect of Bessie Coleman's inspiring example
- (B) by explaining how women today learn to become pilots
- (C) by persuading readers to consider a career in aviation
- (D) by reminding readers that Bessie Coleman loved flying

3. This question has two parts. First answer **Part A**, Then **Part B**.

Part A

What do the authors want to convey in the selection?

- (A) Learning to fly was easier for women than getting to vote.
- (B) Flying was difficult and dangerous in the early years.
- (C) Women and African Americans flew despite prejudices.
- (D) France was more open to female pilots.

Part B

How do the authors support their purpose?

- (A) by stating that Bessie Coleman went to France to learn to fly
- (B) by noting that the Woman's Suffrage Amendment didn't pass until 1920
- (C) by describing accidents due to a lack of safety precautions
- (D) by discussing challenges that women and African American pilots overcame

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Test-Taking Strategies

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Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1 **INTERPRET** Review the chart from page 153 that lists authors' purposes for writing. Then, reread paragraphs 1–3 of the selection. What was the authors' purpose for including Katherine Wright's contribution to aviation?

2 **CITE EVIDENCE** Reread paragraphs 11 and 12. Based on your evaluation of the text details in these paragraphs, what conclusion can you draw about Bessie Coleman's personality? Fill out a chart like this one to support your conclusion.

TEXT EVIDENCE	MY EXPERIENCE	CONCLUSION

3 **IDENTIFY** Reread paragraph 5. What evidence do the authors provide to suggest that Harriet Quimby had a sense of humor?

4 **COMPARE** In what ways were Harriet Quimby and Bessie Coleman most alike? Cite evidence from the text to support your answer.

5 **ANALYZE** Harriet Quimby is quoted as saying, "Flying is easier than voting." What situation does her comment highlight? How do her **Quoted Words** help the authors achieve their purpose?

6 **EVALUATE** Do you think the authors present Bessie Coleman's life in an overly positive way? Explain your answer.

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Tribute to Women Aviators

In the early 20th century, many women stormed the skies. Celebrate them in a one-page essay. Here are a few suggestions:

- Focus on the women you've read about, or research a new choice.
- Discover what aircraft they flew.
- Find out about their individual breakthroughs.
- Be sure to explain why these women deserve to be remembered.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- aspect
- cultural
- evaluate
- resource
- text

Media

Aviation Timeline

Who were the notable people who made flight history? Create a 20th-century timeline to trace their achievements.

- Make sure the events on the timeline are in time order.
- Keep descriptions brief.
- Draft the timeline in the form of sticky notes. Then, use digital tools to finalize it.

Speaking & Listening

Bessie Coleman Presentation

With a small group, review the details of Bessie Coleman's life. Jot down the facts and then discuss her milestones. Then, give a brief group presentation covering her early life, her steps to becoming a pilot, and her flying career.

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Expand Your Vocabulary

PRACTICE AND APPLY

Mark the letter of the situation that shows the meaning of the vocabulary word. Be prepared to explain your choice.

1. **inundate**
   - **a.** A big crowd saw the airshow.
   - **b.** A few visitors saw the exhibit.
2. **restrictive**
   - **a.** The airport gate locks at night.
   - **b.** The airport gate opens at 8 A.M.
3. **exhibition**
   - **a.** A crowd gathered to hear an astronaut speak.
   - **b.** The crowd watched a kite-making demonstration.
4. **precaution**
   - **a.** The state lets people apply for licenses online.
   - **b.** The government requires pilots to follow safety checks.

Vocabulary Strategy

Denotation and Connotation

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Interactive Vocabulary Lesson: Denotation and Connotation

A word's **denotation** is its literal meaning. A word's **connotation** comes from the ideas and feelings, either positive or negative, associated with the word. For example, the authors of "Women in Aviation" state that Harriet Quimby "strolled off the field." The denotation of *strolled* is "took an unhurried walk," but the connotation suggests that Quimby was relaxed and assured.

PRACTICE AND APPLY

Complete each sentence with the word that has the stronger positive or negative connotation.

1. Bessie Coleman refused to give up because she was (**serious, determined**) _____.
2. Early pilots sometimes performed (**foolhardy, risky**) _____ stunts that proved to be fatal.
3. Despite barriers, women pilots (**pursued, followed**) _____ their dreams.

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Watch Your Language!

Precise Language

Using precise language means choosing just the right word to convey what you mean. Using concise language means eliminating wordiness and repetition. Unnecessary words can make writing confusing for your audience.

Look at these two examples:

In 1932, the Atlantic was traversed by Amelia Earhart, who flew unaccompanied.

In 1932, Amelia Earhart flew across the Atlantic alone.

The second sentence is stronger than the first. It uses the active rather than the passive voice. It also eliminates unnecessary words. The words *flew across* and *alone* are clearer and more precise than *was traversed by* and *unaccompanied*.

So, some stuff happened, and some people were like, whatever, and stuff, and some other people were there, and so, like, no one was hurt, fortunately.

News of the Vague

PRACTICE AND APPLY

Rewrite each sentence to make it more precise and concise.

1. In the 1920s, crowds around the United States were drawn by stunt pilots that were known as barnstormers.

2. Barnstormers often put on their shows at rural farms, doing stunts for crowds there.

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Collaborate & Compare

ESSENTIAL QUESTION:
How do actions define us?

Compare Characters and People

You are about to read about two meaningful encounters—one fictional, one real. As you read, notice how the ideas in both texts relate to your own and other teens' experiences. Then, look for ways that the ideas in the two texts relate to each other.

A

Thank You, M'am

Short Story by **Langston Hughes**
pages 170–174

B

A Police Stop Changed This Teenager's Life

Article by **Amy B Wang**
pages 183–186

After you read both selections, you will collaborate with a group to write a news bulletin about an organization that supports young people in your community, following these steps:

- Brainstorm Organizations
- Research the Organizations
- Share What You Learn

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Thank You, M'am

Short Story by **Langston Hughes**

Engage Your Brain

Choose one or both activities to start connecting with the short story you're about to read.

Show of Support

Make a list of people who have encouraged you at various times in your life. Write down what their support has helped you achieve.

Blue Suede Shoes

Have a brief talk with a partner about current fashion trends. What clothing and shoe styles appeal to you? Draw an example in the box. In the 1950s, the rock-and-roll era of "Thank You, M'am," the song "Blue Suede Shoes" helped to make that footwear popular. If possible, listen to a snippet of the song. Keep it in mind as you read the story.

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Analyze Characters

The characters in a short story are the people, animals, or imaginary creatures that take part in the action. **Characterization** is the way authors develop characters. Characterization includes the following:

- making comments about the character through the voice of the narrator
- describing the character's physical appearance
- presenting the character's speech, thoughts, and actions
- conveying ideas through the character's speech, thought, and actions

An author uses characterization to help readers identify **character traits,** which are the qualities of appearance and personality that make a character seem real.

Focus on Genre

Short Story

- short work of fiction
- centered on a single idea
- usually has one main conflict
- character interactions with the conflict keep the story moving

Analyze Setting and Conflict

The plot of a story centers on conflict, or the struggle between opposing forces. An **external conflict** is a character's struggle against an outside force, while an **internal conflict** takes place inside the character. Stories can have more than one type of conflict. Often the plot of a story is influenced by the setting, or the time and place of the action. As you read "Thank You, M'am," use a chart like this to analyze how setting and conflict affect the story's outcome.

SETTING (WHERE AND WHEN)	
MAJOR CHARACTERS	**MINOR CHARACTERS**
PROBLEM/CONFLICT	**IMPORTANT EVENTS**
OUTCOME/RESOLUTION	

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Annotation in Action

In the model, you can see one reader's note about "Thank You, M'am." As you read the selection, note how the author uses characterization to create realistic characters and move the plot along.

It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. . . . But the boy's weight, and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him. . . .

The details show the woman is strong and not intimidated.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

suede	☐
mistrust	☐
embarrass	☐
latch	☐
barren	☐

Turn to a partner and talk about the words you already know. Then, use as many words as you can in a short profile of a person you know who's a good role model for young people. As you read "Thank You, M'am," use the definitions in the side column to learn the vocabulary words you don't already know.

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Background

Langston Hughes (1902–1967) was raised in Lawrence, Kansas. As a child, he began a lifelong exploration of literature and blues music. He went to Columbia University in New York City and eventually was recognized for his writing talent. Hughes's work shows an understanding of everyday people—people who may not be famous or rich but whose lives are inspiring and valuable nonetheless.

Thank You, M'am

Short Story by **Langston Hughes**

An unexpected encounter could change a life.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

ANALYZE SETTING AND CONFLICT

Annotate: Review paragraph 1 and mark evidence of the setting of the story.

Analyze: How does the setting influence the woman's external conflict with the boy?

1 She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap and she carried it slung across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight, and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled.

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Don't forget to **Notice & Note** as you read the text.

2 After that the woman said, "Pick up my pocketbook, boy, and give it here."

3 She still held him. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain't you ashamed of yourself?"

4 Firmly gripped by his shirt front, the boy said, "Yes'm."

5 The woman said, "What did you want to do it for?"

6 The boy said, "I didn't aim to."

7 She said, "You a lie!"

8 By that time two or three people passed, stopped, turned to look, and some stood watching.

9 "If I turn you loose, will you run?" asked the woman.

10 "Yes'm," said the boy.

11 "Then I won't turn you loose," said the woman. She did not release him.

12 "I'm very sorry, lady, I'm sorry," whispered the boy.

13 "Um-hum! And your face is dirty. I got a great mind to wash your face for you. Ain't you got nobody home to tell you to wash your face?"

14 "No'm," said the boy.

15 "Then it will get washed this evening," said the large woman starting up the street, dragging the frightened boy behind her.

16 He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.

17 The woman said, "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?"

18 "No'm," said the being-dragged boy. "I just want you to turn me loose."

19 "Was I bothering *you* when I turned that corner?" asked the woman.

20 "No'm."

21 "But you put yourself in contact with me," said the woman. "If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones."

22 Sweat popped out on the boy's face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too,

ANALYZE CHARACTER

Annotate: Review paragraphs 15–21 and mark evidence that Mrs. Jones is explaining how the boy should behave with people.

Analyze: How have the characters' words, actions, and interactions with each other so far affected the events in the story? Would the events be the same with other characters?

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so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

23 She said, "What is your name?"

24 "Roger," answered the boy.

25 "Then, Roger, you go to that sink and wash your face," said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—*and went to the sink.*

26 "Let the water run until it gets warm," she said. "Here's a clean towel."

27 "You gonna take me to jail?" asked the boy, bending over the sink.

28 "Not with that face, I would not take you nowhere," said the woman. "Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe you ain't been to your supper either, late as it be. Have you?"

29 "There's nobody home at my house," said the boy.

30 "Then we'll eat," said the woman. "I believe you're hungry—or been hungry—to try to snatch my pocketbook."

31 "I wanted a pair of blue **suede** shoes," said the boy.

ANALYZE SETTING AND CONFLICT

Annotate: Review paragraph 25 and mark the text that shows that Roger is conflicted about how to behave with Mrs. Jones in this unfamiliar place.

Infer: What does Roger's decision tell you about his internal conflict and his relationship with adults?

suede
(swād) *n*. *Suede* is leather that is treated to be fuzzy and soft.

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32 "Well, you didn't have to snatch *my* pocketbook to get some suede shoes," said Mrs. Luella Bates Washington Jones, "You could of asked me."

33 "M'am?"

34 The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run, *run!*

35 The woman was sitting on the day-bed.[1] After awhile she said, "I were young once and I wanted things I could not get."

36 There was another long pause. The boy's mouth opened. Then he frowned, but not knowing he frowned.

37 The woman said, "Um-hum! You thought I was going to say *but,* didn't you? You thought I was going to say, *but I didn't snatch people's pocketbooks.* Well, I wasn't going to say that." Pause. Silence. "I have done things, too, which I would not tell you, son —neither tell God, if he didn't already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable."

38 In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the day-bed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to. He did not trust the woman *not* to trust him. And he did not want to be **mistrusted** now.

39 "Do you need somebody to go to the store," asked the boy, "maybe to get some milk or something?"

40 "Don't believe I do," said the woman, "unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here."

41 "That will be fine," said the boy.

[1] **day-bed:** a sofa or couch that is used as a bed.

Don't forget to **Notice & Note** as you read the text.

NOTICE & NOTE
MEMORY MOMENT

When you notice a character mention something from the past, you've found a **Memory Moment** signpost.

Notice & Note: In paragraph 34, what is the woman telling the boy about her past?

Analyze: Why might this memory be important?

mistrust
(mĭs-trŭst´) *v.* To *mistrust* is to be without confidence or trust.

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embarrass
(ĕm-băr´əs) *v.* To *embarrass* is to cause to feel uncomfortable or self-conscious.

latch
(lăch) *v.* To *latch* means to hold on to or get hold of.

barren
(băr´ən) *adj.* Something that is empty and lacking interest or charm is *barren*.

ESSENTIAL QUESTION:
How do actions define us?

Review your notes and add your thoughts to your Response Log.

42 She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would **embarrass** him. Instead, as they ate, she told him about her job in a hotel beauty-shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, red-heads, and Spanish. Then she cut him a half of her ten-cent cake.

43 "Eat some more, son," she said.

44 When they were finished eating she got up and said, "Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of **latching** onto *my* pocketbook *nor nobody else's*—because shoes come by devilish like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in."

45 She led him down the hall to the front door and opened it. "Goodnight! *Behave yourself, boy!*" she said, looking out into the street.

46 The boy wanted to say something else other than, "Thank you, m'am," to Mrs. Luella Bates Washington Jones, but he couldn't do so as he turned at the **barren** stoop and looked back at the large woman in the door. He barely managed to say, "Thank you," before she shut the door. And he never saw her again.

TURN AND TALK

With a partner, talk about how the boy might eventually describe this encounter.

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Read the excerpt from the story.

> The boy wanted to say something else other than, "Thank you, m'am," to Mrs. Luella Bates Washington Jones, but he couldn't do so as he turned at the barren stoop and looked back at the large woman in the door.

What does the word barren suggest in this excerpt?

- (A) Mrs. Jones does not have a lot of money to give out.
- (B) Mrs. Jones is careful to keep a clean and tidy house.
- (C) Roger is reluctant to leave Mrs. Jones's house.
- (D) Roger is grateful to Mrs. Jones for sharing her food.

2. Which **two** sentences show that Roger wants Mrs. Jones's trust?

- (A) "'I wanted a pair of blue suede shoes,'" said the boy. (paragraph 31)
- (B) "After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next." (paragraph 34)
- (C) "He could make a dash for it down the hall." (paragraph 34)
- (D) "But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to." (paragraph 38)
- (E) "'Do you need somebody to go to the store,'" asked the boy, "'maybe to get some milk or something?'" (paragraph 39)

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Test-Taking Strategies

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Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **INFER** What internal conflict does Roger struggle with in paragraphs 34–38? What details show the relationship between how Roger behaves with Mrs. Jones and how he deals with his internal conflict?

2. **INTERPRET** Briefly review the details from the chart you filled out as you read the story. Why is where Mrs. Jones lives important to the plot? Cite details from the text that support your answer.

3. **DRAW CONCLUSIONS** Reread the descriptions the author provides of Mrs. Jones and Roger in paragraphs 1 and 22. Explain why Roger can't break free from Mrs. Jones.

4. **PREDICT** How is Roger's external conflict resolved, and how might Mrs. Jones's involvement in the resolution affect Roger's actions in the future? Use this graphic organizer for your responses.

HOW ROGER'S EXTERNAL CONFLICT IS RESOLVED	
HOW MRS. JONES'S ACTIONS MAY IMPACT ROGER'S FUTURE	

5. **INFER** Review paragraph 42. How does Mrs. Jones's **Memory Moment** about her beauty-shop job make Roger feel more comfortable?

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- aspect
- resource
- cultural
- text
- evaluate

Writing

Email Request

Find an organization that promotes intergenerational leadership or mentorship. Then write an email to request more information. Be sure the email includes:

- a salutation, or greeting, such as "Dear Sir/Madam"
- an explanation of why you're writing
- your name and school information
- a closing such as "Sincerely, (your name)"

Social & Emotional Learning

Making of a Mentor

What traits make someone a good advisor or mentor? One trait might be "a good listener." As a class, brainstorm additional traits. Also discuss:

- how having a mentor can help a young person face difficult life challenges
- why it's important for mentors to be patient and listen well
- how mentors can set a positive example

Research

20th-Century Harlem

Investigate Harlem, an area of New York City that became a vibrant African American community in the early 1900s. Here are some possible topics:

- the reasons people moved to Harlem
- the social organizations the helped to create the community
- the cultural organizations that supported artists

Share your findings with the rest of the class.

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Expand Your Vocabulary

PRACTICE AND APPLY

Identify the vocabulary word that is related to the italicized word in each question. Provide reasons for your choices.

suede	**mistrust**	**embarrass**
latch	**barren**	

1. Which word goes with *uncomfortable*? Why?
2. Which word goes with *empty*? Why?
3. Which word goes with *soft*? Why?
4. Which word goes with *suspicious*? Why?
5. Which word goes with *grip*? Why?

Vocabulary Strategy

Possessive Nouns

Ed **Interactive Vocabulary Lesson: Spelling Rules**

The possessive form of a noun shows ownership or relationship. When forming a possessive noun, be sure to put the apostrophe in the correct place. Follow these guidelines.

Singular nouns: Add an apostrophe and *s*, even if the word ends in *s*. *(book's cover, waitress's tray, Louis's house)*

Plural nouns ending in *s*: Add an apostrophe after the *s (songs' melodies, bees' honey)*

Plural nouns not ending in *s*: add an apostrophe and *s* *(women's sports, people's health)*

PRACTICE AND APPLY

Correct the spelling of the possessive nouns in these sentences.

1. Mrs. Jones' treatment of Roger shows her sympathy toward him.
2. She proves that you cannot always prejudge childrens' actions.
3. She knows many boy's actions don't reflect their true personalities.
4. Roger realizes why it is wrong to take someone elses' money.

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Watch Your Language!

Capitalization

It is important for writers to capitalize words correctly so that readers do not get confused. Here are some examples of capitalization in "Thank You, M'am."

- Starting sentences:

  Firmly gripped by his shirt front, the boy said, "Yes'm."

- Distinguishing the pronoun *I* and identifying a person:

  "When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones."

Ed
Interactive Grammar Lesson: Capitalization

Here are some other examples of capitalization.

CATEGORY	EXAMPLE
People and Titles	Langston Hughes, Professor Du Bois
Geographical Names	Brooklyn, Central Park
Organizations, Events, etc.	Thursday, March, Labor Day

PRACTICE AND APPLY

Using the examples above as a guide, rewrite each of the following sentences and correct the capitalization.

1. Tourists in new york City visit the empire state building.

2. The Boy in "Thank You, M'am" was named roger.

3. none of the other people in the House spoke to mrs. Jones.

4. The Story takes place in an urban area that could be harlem.

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A Police Stop Changed This Teenager's Life

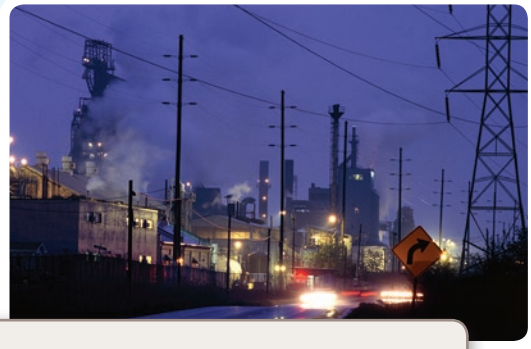
Article by **Amy B Wang**

Engage Your Brain

Choose one or both activities to start connecting with the selection you're about to read.

Positive Influence

Think about an everyday person in your school or community who reaches out to others in positive ways. Describe some examples of how this person helps others.



Industrial Area

In or on the outskirts of many towns you can find areas zoned for factories or offices. These places are usually busy during the day but deserted at night. If there's an industrial area where you live, describe it.

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Analyze Structure

Every piece of writing has an organization, or a structure. Authors organize information to help readers understand how ideas, facts, and events are related. Recognizing how a text is organized, or its **structural pattern,** makes the text easier to read and understand.

One common structural pattern is **chronological order,** or time order, the arrangement of events in the order they occur. Texts often contain clues to the order of events. Look for:

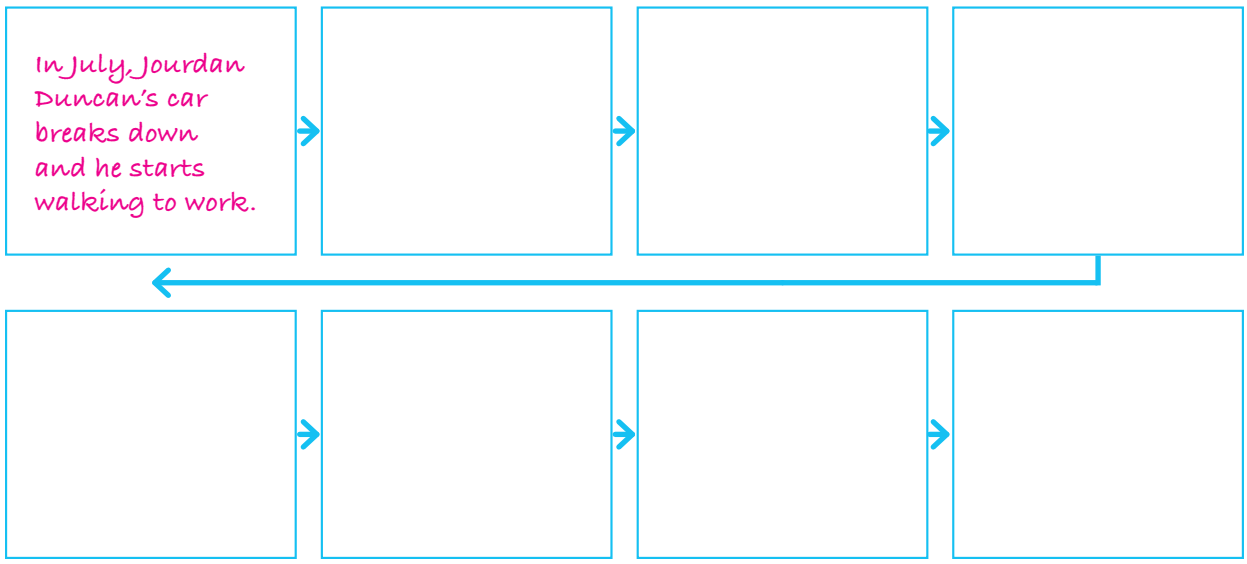
- calendar dates, such as *Wednesday, September 30, 2020*
- clock time, such as *after 11 P.M.* and *around midnight*
- words and phrases that show time order, such as *at first, soon,* or *graveyard shift*.

You can use the sequence-of-events chain below to gather time-order clues and track events in "A Police Stop Changed This Teenager's Life."

Focus on Genre

Informational Text

- reports on recent events
- presents the most important information first, followed by details
- remains brief and to the point



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Annotation in Action

In the model, you can see one reader's note about "A Police Stop Changed This Teenager's Life." As you read the selection, mark words and phrases that help you understand how the text is organized.

As its name might suggest, Industrial Way is not known for being pedestrian-friendly. . . . So when Corporal Kirk Keffer of the Benicia Police Department spotted a lone, lanky teenager walking on Industrial Way during the graveyard shift a few Saturdays ago, he was curious. It was after 11 P.M. and dark outside, and the boy was just nearing the highway overpass.

The author describes the setting early on; it is late at night and dark. Is it safe?

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

burden	☐
interaction	☐
reliable	☐
token	☐

Turn to a partner and talk about the words you already know. Then, use as many words as you can to make a prediction about what will happen in the news story. As you read "A Police Stop Changed This Teenager's Life," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

Amy B Wang has been reporting the news since 2009. She is a general assignment reporter at the *Washington Post*. During her career, she has covered economic development, aviation, education, state politics, breaking news, and human-interest stories.

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B

A Police Stop Changed This Teenager's Life

Article by **Amy B Wang**

An unexpected encounter leads to an unexpected outcome.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 As its name might suggest, Industrial Way is not known for being pedestrian-friendly. The road in the Northern California city of Benicia is lined with trucking companies, warehouses and metal-finishing factories. As it curves north, before it turns into Channel Road, the street cuts under busy Interstate 680. So when Corporal Kirk Keffer of the Benicia Police Department spotted a lone, lanky teenager walking on Industrial Way during the graveyard shift a few Saturdays ago, he was curious. It was after 11 p.m. and dark outside, and the boy was just nearing the highway overpass.

ANALYZE STRUCTURE

Annotate: Review the first paragraph and mark details that show when the events began.

Infer: What effect might the time of day have had on the actions of Corporal Kirk Keffer?

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NOTICE & NOTE
CONTRASTS AND CONTRADICTIONS

When you notice a sharp contrast between what you would expect and what happens, you've found a **Contrasts and Contradictions** signpost.

Notice & Note: How is Duncan getting to and from work?

Infer: Why is this surprising, and why does it matter?

burden
(bûr´dn) *v.* If you *burden* someone, you create a situation that is difficult or stressful for him or her.

2 "Usually in the industrial area, there's no foot traffic, so it was kind of weird to see someone walking around on foot," Keffer told *The Washington Post*. He stopped his patrol car, got out and called out to the pedestrian. *Was he okay? What was he doing out there by himself?*

3 The teenager, 18-year-old Jourdan Duncan, was equally startled at first. "I was absolutely nervous," he said. "I thought, okay, um, did I do anything wrong? Is he going to put me in cuffs? I didn't do anything bad." Duncan told Keffer he was walking back to his parents' home in Vallejo. He had just gotten off from his job, where the teen worked on the packaging line from 3 P.M. until around midnight.

4 "Vallejo? That's like seven miles away," Keffer said he remembered saying to Duncan. Soon, he had cleared out the passenger seat in his patrol car and offered Duncan a ride home. On the drive, Keffer asked the teen more questions. *Why Benicia? Why not drive to work?* He was agog[1] that anybody would walk more than two hours each way, every day.

5 Duncan explained that he had just graduated from Jesse Bethel High School the year before. He had gotten a job in May, and enjoyed being around his co-workers. He was saving money for college, he said—but really wanted to be an officer with the California Highway Patrol, to follow in the footsteps of some relatives who were in law enforcement.

6 When the timing belt and an engine valve on his 2001 Volvo broke in July, Duncan got a few rides from friends and co-workers, but soon decided he would try to walk to avoid **burdening** others. "I didn't want to always call somebody and be like, 'Hey, can you pick me up?'" he said. "That would have took a lot of people's time." Duncan never told his parents he started walking. ("They thought I was getting rides every day," he admits.) The first time he plotted out a walkable route on Google Maps, it spit out an estimated commute time of 2 hours and 15 minutes. "This is going to be a long walk," Duncan thought. On his first day going to work by foot, he didn't know what to expect. "The whole way there I just had my earphones in, kept quiet and I just power-walked[2] the whole way." That was in July. Gradually, the foot commute grew easier for him. "The walk now, it's not a problem for me," he said.

7 By the time Keffer pulled up to Duncan's parents' house that night—all of 15 minutes later, by car—the police officer was impressed. Most people won't even walk down to the store, he joked. "I was just like, wow, Jourdan, that's really impressive,

[1] **agog** (ə-gŏg'): full of surprise or astonishment.
[2] **power-walk:** to walk quickly with a definite purpose.

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your dedication and your hard work," Keffer said. "At age 18, that's a good work ethic to have, and I said, you know, I admire that. Just keep doing what you're doing."

8 They parted ways and Keffer returned to the police department in Benicia. Still, he couldn't get Duncan's commute out of his head. He mentioned his **interaction** to his shift supervisor, who, like Keffer, happened to be a board member of the Benicia Police Officers' Association. "So I hit him up and say, 'I just had this contact with this young man,'" Keffer said. "'He's walking five hours a day, and I think it should be rewarded. What if we help him out?'"

9 They e-mailed the rest of the board to seek approval to buy a bicycle. It was, he said, one of the fastest votes they've ever taken: Within an hour, enough board members wrote back in agreement. And so, the following day, Keffer visited a local bike shop. He was looking for a good mountain bike, Keffer explained to the owner. Something with a **reliable** gearing system that could handle Benicia's steep hills. The longtime shop owner, Greg Andrade, helped him pick out a $500 bicycle—and loved the teen's story so much that he also **donated** a lighting system, brake light and helmet.

10 The only matter left was how to surprise Duncan. Keffer looked up and dialed Duncan's company, asking for Duncan's boss. Then, he explained their encounter the night before. *Was Jourdan scheduled to work Monday? Would they mind if a few officers stopped by the warehouse to surprise him with something?*

Don't forget to **Notice & Note** as you read the text.

interaction
(ĭntər-ăk´shən) *n.* An *interaction* occurs when people speak or otherwise are in contact with one another.

reliable
(rĭ-lī´ə-bəl) *adj.* A person or object that can be trusted or depended on is *reliable*.

donate
(dō´nāt´) *v.* To *donate* is to give, or contribute, something to a person, cause, or fund.

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VOCABULARY

Context Clues: Reread the sentence in paragraph 11 that includes the word *aback*. Check for any context clues in the surrounding sentences.

Analyze: Explain what you think the word means. What context clues helped you figure out the meaning?

token
(tō´kən) *n*. A *token* serves as an expression or a sign of something else.

ANALYZE STRUCTURE

Annotate: Review paragraphs 12–14. Mark words and phrases that express the actions of the police.

Infer: What does the quote from Duncan in the concluding paragraph indicate about the author's purpose in writing the article?

11 That Monday night, September 19, Duncan's supervisor called him out and told him to go outside. Some policemen were waiting for him. Once again, Duncan was taken aback. His boss assured him he was not in trouble. Outside, he spotted Keffer, along with some other Benicia police officers. "We have something for you," he said they told him, pulling the bicycle out from behind a car. "'This is your bike' . . . I was like, wait, what? Is this some kind of trick?"

12 The bike was a **token** of their gratitude, the officers said. "We would like to acknowledge your hard work and dedication for what you do and setting the example for kids your age," Keffer said they told him. "Hopefully this'll make your trip easier."

13 Duncan said he was bowled over by the gift, but also stymied by the attention. Several local news stations wanted him on their shows. Normally reserved, he shyly agreed to talk to all of them—"I was so nervous; I've never been on TV"—but couldn't help but think: They want to interview me for *walking*? "The walk isn't hard," he said. "It's like a challenge. To me, it was like a challenge to see if I was willing to do whatever it takes to get to work."

14 Keffer said that was precisely what moved him to do something for Duncan. And Duncan said the bicycle has made him "feel more at ease" with his commute, which has now been cut down to an hour. Duncan said he and Keffer are keeping in touch, and that Keffer has offered to take him on a ride-along[3] so he can get a better idea of what being a police officer is all about. "It's something I've been interested in since high school. A lot of my family members, they're in law enforcement," Duncan said. "It's like, what they do and, due to a lot of people thinking that there are bad cops out there, I want to prove that all cops aren't bad—which is true, due to what just happened to me."

[3] **ride-along:** a trip with professionals, such as police officers, in their vehicle to experience how the professionals work.

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TURN AND TALK

How closely do the events in this account match any predictions you made? Share your views with a partner.

ESSENTIAL QUESTION:

How do actions define us?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. How does paragraph 3 **most** contribute to the development of the article?

- (A) It shifts the focus to Jourdan Duncan's perspective.
- (B) It helps establish the setting of Benicia in Northern California.
- (C) It builds suspense by suggesting Jourdan Duncan might get arrested.
- (D) It provides background information about why Jourdan Duncan walks to work.

2. Select **two** facts from "A Police Stop Changed This Teenager's Life" that also play a role in "Thank You, M'am."

- (A) A stranger helps a teenage boy acquire something.
- (B) A stranger acknowledges the dedication of a teenage boy.
- (C) A teenage boy wants to be a police officer when he grows up.
- (D) A teenage boy is uncertain about interacting with a stranger.
- (E) A teenage boy has to walk for two hours each way to get to work.

3. What perspective is shared by Mrs. Jones in "Thank You, M'am" and Corporal Keffer in "A Police Stop Changed This Teenager's Life"?

- (A) Acknowledging hard work and effort is important.
- (B) Physical force can help teach a teenage boy a lesson.
- (C) Sometimes it is necessary to show people you trust them.
- (D) Showing kindness to a stranger can alter that person's life.

Ed

Test-Taking Strategies

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Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **IDENTIFY** What happened after Corporal Keffer dropped Jourdan Duncan off at his house that first night?

2. **CITE EVIDENCE** How does the structure of the news story help readers understand the sequence of events? Cite details from the text that support your answer. As necessary, refer to the details of the sequence-of-events chain you filled out as you read.

3. **CAUSE/EFFECT** When Jourdan Duncan's car stopped working, what were the positive and negative effects?

4. **CITE EVIDENCE** Review paragraph 13. What detail suggests Jourdan Duncan looks back on the interviews with amusement?

5. **INFER** Review paragraph 14. What suggests that Jourdan Duncan and Corporal Keffer continued to keep in touch?

6. **EVALUATE** What parts of this account strike you as **Contrasts and Contradictions?** Explain your views.

7. **INTERPRET** Review the news story for at least three surprises that took place. Which one most surprised you, and why? Use the chart for your responses.

THREE SURPRISES	WHAT'S MOST SURPRISING

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- aspect
- resource
- cultural
- text
- evaluate

Writing

Objective Summary

A summary is a brief retelling, in your own words, of the main ideas and key supporting details in a text. Follow these steps to write an objective summary of the article.

1. Start by reviewing the article. Mark main ideas and key supporting details.
2. Draft a summary by briefly retelling the main ideas and key supporting details in each paragraph. Add a sentence to sum up the article's controlling idea.
3. Review and revise your summary, making sure it is objective and unbiased. Don't include your own opinions or judgments.

Media

Sketchnote the Article

Use this visual form of note-taking to capture the big ideas of "A Police Stop Changed This Teenager's Life." Use these suggestions:

- Closely review the article for important details. Pay attention to the time sequence of the account.
- Draw doodles or simple figures in place of words.
- Use arrows to connect ideas and stars to highlight facts or quotes.
- You can include short words or phrases. Contain text in frames to keep it brief.

Research

Crowdfunding

Corporal Keffer uses crowdfunding to buy Jourdan Duncan a new bike. Crowdfunding is an online fundraising method in which people seek contributions from a pool of donors.

- Research case studies, or examples, of people and organizations that have received support through crowdfunding.
- Share your findings with a small group. Discuss how Keffer's fundraising compares to crowdfunding a project.

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Expand Your Vocabulary

PRACTICE AND APPLY

For each item, mark the letter of the word that differs most in meaning from the other words.

1.	**a.** interaction	**b.** discussion	**c.** conversation	**d.** departure
2.	**a.** simplify	**b.** burden	**c.** encumber	**d.** hamper
3.	**a.** sign	**b.** proof	**c.** unimportant	**d.** token
4.	**a.** reliable	**b.** steady	**c.** dependable	**d.** untrustworthy

Vocabulary Strategy

Context Clues

Ed
Interactive Vocabulary Lesson: Context Clues

Context, or the words, phrases, and sentences around a word, can give clues to an unfamiliar word's meaning. Read this example:

> **Industrial Way is not known for being *pedestrian-friendly*. The road . . . is lined with trucking companies, warehouses and metal-finishing factories.**

Contrast clues help readers understand the term *pedestrian-friendly*. This type of context clue occurs when a term is contrasted with something familiar. In this case, the phrase "trucking companies, warehouses and metal-finishing factories" contrasts with something friendly.

PRACTICE AND APPLY

Use contrast clues in each sentence to figure out the boldfaced word's meaning. Write its definition below the sentence.

1. Unlike the calm officer, Jourdan was **anxious** when stopped.

_____

2. Although Jourdan was uncertain how to get to work, he was able to **plot** out a walking route.

_____

3. Instead of being excited, Jourdan was **stymied** by the attention.

_____

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Watch Your Language!

More Than Enough Words

When you write to inform and explain, your goal is to be clear and concise. Watch out for redundancy, or unnecessary and repetitive words. Reread your sentences to make sure every word has a purpose.

This list shows some common redundancies; the unnecessary words are in boldface type.

- each **and every** person
- never before **in the past**
- the **true** facts
- big **in size**
- prepared **in advance**
- **entirely** complete

Avoid using words that repeat what you've already said. Compare these two sets of sentences.

> **Jourdan's car had broken down and was not functioning. Nevertheless, he made up his mind and was determined to get to work.**
>
> **Jourdan's car had broken down. Nevertheless, he was determined to get to work.**

The second pair of sentences is stronger because they make a point in fewer words. In the first pair of sentences, *had broken down* suggests that the car *was not functioning*. *Made up his mind* expresses the same meaning as *determined*.

PRACTICE AND APPLY

Rewrite each sentence to eliminate the redundancy.

1. For all intents and purposes, Jourdan didn't want to burden others to help him out and give him a ride.
2. Jourdan planned specifically for a career in the area of law enforcement.
3. Corporal Keffer couldn't help but be impressed with Jourdan's personal qualities, and, in addition, he admired his work ethic, too.
4. The officer placed a phone call to Jourdan's company, and during the phone call, the officer sought numerous details about Jourdan's work schedule.

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Compare Characters and People

Comparing texts from different genres—such as an article and a short story—can lead to revelations about individuals' varied motivations, or their reasons for behaving as they do. Authors may either directly state or imply motivations.

With a partner, complete the chart with information about the traits and motivations of the characters and people in "Thank You, M'am" and "A Police Stop Changed This Teenager's Life." Then use your notes to discuss similarities and differences in how Mrs. Jones supports Roger and how Corporal Keffer supports Jourdan Duncan.

CHARACTER/PERSON	TRAITS/MOTIVATIONS	TEXTUAL EVIDENCE
Mrs. Jones		
Roger		
Corporal Keffer		
Jourdan Duncan		

Analyze the Texts

Discuss these questions with a small group.

1. **CONNECT** What similarities do you see between the actions of Mrs. Jones in the short story and Corporal Keffer in the article?

2. **COMPARE** Consider how Roger and Jourdan Duncan solve problems. How are their approaches similar and different?

3. **INFER** How does what Jourdan Duncan says at the end of the article support the author's purpose and point of view?

4. **SYNTHESIZE** What have these texts revealed about how taking positive action can improve people's own lives and others' lives?

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Collaborate and Research

Now, your group can continue exploring the idea of taking positive action to help others by researching an organization that supports young people in your community and then writing a news bulletin about it. Follow these steps:

1. **BRAINSTORM ORGANIZATIONS** In your group, brainstorm a list of local organizations. Examples might include your public library, a parks and recreation department, and a teen or community center. Choose several organizations to research.

2. **RESEARCH THE ORGANIZATIONS** Decide which group member will research each organization, using sources such as the organization's website and local newspapers.

You can use a **5Ws and H Chart** to record information about each organization you research. Then use the chart as a framework for synthesizing your information into a news bulletin.

What is the organization's mission, or key goals?
Who is involved with the organization?
Why is the organization supporting young people?
When did the organization start its work with young people?
Where is the organization located?
How does the organization support young people?

3. **SHARE WHAT YOU LEARN** Listen carefully as group members present their news bulletins. Ask questions to request and clarify information, and build on each other's ideas.

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Reader's Choice

Continue your exploration of the Essential Question by doing some independent reading on people facing challenges. Read the titles and descriptions shown. Then mark the texts that interest you.

ESSENTIAL QUESTION:
How do actions define us?

Short Reads

Available on Ed

These texts are available in your ebook. Choose one to read and rate. Then defend your rating to the class.

from Young Arthur

Legend retold by **Robert D. San Souci**

Before he becomes a legendary king, Arthur has many obstacles to overcome.

Rate It ☆ ☆ ☆ ☆ ☆

Perseus and the Gorgon's Head

Myth retold by **Ann Turnbull**

Perseus faces unimaginable dangers when he embarks on a singular quest.

Rate It ☆ ☆ ☆ ☆ ☆

It Couldn't Be Done

Poem by **Edgar Albert Guest**

What would you do if someone said you couldn't do something?

Rate It ☆ ☆ ☆ ☆ ☆

Chemistry 101

Poem by **Marilyn Nelson**

Discover the wonders of learning through the eyes of a teacher.

Rate It ☆ ☆ ☆ ☆ ☆

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Long Reads

Here are a few recommended books that connect to the unit topic. For additional options, ask your teacher, school librarian, or peers. Which titles spark your interest?

The Hobbit

Novel by **J.R.R. Tolkien**

Accompanied by dwarves and a wizard, Bilbo Baggins embarks on a dangerous adventure that will change his life forever. He discovers his own bravery as well as the true nature of a variety of creatures.

The Hunger Games

Novel by **Suzanne Collins**

Katniss Everdeen volunteers to take her younger sister's place in the annual Hunger Games, a televised survivial competition organized by the government as a tool to control its people.

Buried Onions

Novel by **Gary Soto**

Eddie is trying to survive the tough streets of his barrio. He gets a job landscaping, and his employer's truck is stolen. When he and a friend locate the vehicle, his friend is nearly killed. Eddie feels the walls closing in on him.

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Extension

Connect & Create

GET MOVING Taking control means taking action. Make a flip book showing an important action from one of the texts.

- Choose an action that defines the person who takes it.
- Create multiple versions of a simple image, each with a slight variation, to create the illusion of motion in your flip book. Draw your own images or use animation software.

FISHBOWL VIEWS Have three groups conduct a 15-minute fishbowl discussion of any commonly read choices.

- The fishbowl's inner circle (3–6 students) discusses one topic as the outer circle (the rest of the class) takes notes.
- The inner and outer circles swap places for the next topic.
- Follow your class's rules for respectful communication.

NOTICE & NOTE

- **Pick one of the texts and annotate the Notice & Note signposts you find.**
- **Then, use the Notice & Note Writing Frames to help you write about the significance of the signposts.**
- **Compare your findings with those of other students who read the same text.**

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Notice & Note
Writing Frames

Write an Informative Essay

Writing Prompt

In this unit, individuals take decisive actions to achieve goals. How do they overcome obstacles? Using examples from multiple texts in this unit, write an informative essay for a blog about what it takes to overcome obstacles and achieve goals.

Manage your time carefully so that you can

- review the texts in the unit;
- plan your essay;
- write your essay; and
- revise and edit your essay.

Be sure to

- clearly state your topic and controlling idea;
- include supporting details and examples;
- use transitional words to connect ideas;
- explain and expand on evidence; and
- provide an effective conclusion.

Review the Mentor Text

For an example of a well-written informative essay you can use as a mentor text and as a source for your essay, review:

"Women in Aviation" (pages 155–160).

Make sure to carefully review your notes and annotations about this text. Think about the techniques the authors used to make their informative essay effective.

Consider Your Sources

Review the list of texts in the unit and choose at least two that you may want to use as support for your essay.

As you review potential sources, consult the notes you made in your **Response Log** and make additional notes about ideas that might be useful as you write your essay. Include source titles and page numbers to help you provide accurate text evidence and citations when you use support from these texts.

UNIT 2 SOURCES

- ☐ **Heartbeat**
- ☐ **The Flight of Icarus**
- ☐ **Icarus's Flight**
- ☐ **Rogue Wave**
- ☐ **Women in Aviation**
- ☐ **Thank You, M'am**
- ☐ **A Police Stop Changed This Teenager's Life**

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Analyze the Prompt

Review the prompt to make sure you understand the assignment.

Mark the sentence in the prompt that identifies the topic. Rephrase the sentence in your own words.

Next, find words that indicate the purpose and audience of your essay. Write a sentence describing each.

Find a Purpose

Two common purposes of an informative essay are

- to **convey** ideas and information about a topic clearly and accurately
- to **provide** new ideas and information in order to increase understanding

What is my topic? What is my writing task?

What is my purpose?

Who is my audience?

Review the Rubric

Your informative essay will be scored using a rubric. As you write, focus on the characteristics described in the chart. You will learn more about these characteristics as you work through the lesson.

PURPOSE, FOCUS, AND ORGANIZATION	EVIDENCE AND ELABORATION	CONVENTIONS OF STANDARD ENGLISH
The response includes: • A strongly maintained controlling idea • Use of transitions to connect ideas • Explanation and expansion on evidence • Appropriate style and tone • An effective conclusion	The response includes: • Effective use of evidence and sources • Effective use of elaboration • Clear and effective expression of ideas • Appropriate vocabulary • Varied sentence structure	The response may include: • Some minor errors in usage but no patterns of errors • Correct punctuation, capitalization, sentence formation, and spelling • Command of basic conventions

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1 PLAN YOUR INFORMATIVE ESSAY

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Help with Planning

Consult **Interactive Writing Lesson: Writing Informative Texts.**

Focus Your Topic

Use the texts in this unit, as well as stories you have read or heard about people who overcome challenges, to generate ideas for your essay. Then brainstorm ideas with classmates. Identify key ideas in the chart.

What kinds of goals do people have? Identify goals from selections that you find interesting.	
Identify goals from stories you've heard about people.	
What obstacles do people face? Note a few examples.	
How do people overcome obstacles?	
What qualities does a person need to overcome obstacles and achieve goals?	

Gather Information

Look for relevant facts, details, definitions, quotations, or other information and examples to support your controlling idea. Include references to your sources.

Facts and Details:	**Source(s):**
Quotations:	**Source(s):**
Other Information/ Examples:	**Source(s):**

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Develop a Controlling Idea

A **controlling idea** is a sentence that addresses the prompt. It tells your position on the topic and acts as a roadmap for the essay. All facts and examples in your essay should support the controlling idea.

Organize Ideas

Now organize your information in an outline. Keep in mind that a well-written essay demonstrates **coherence**, meaning that there is a logical progression of ideas. Use the space below to create an outline for your essay.

Introduction State your topic and controlling idea.	I.
Body Paragraphs • Support your controlling idea with key details and evidence. • Use transition words and phrases to connect ideas and paragraphs and help readers understand how ideas are related.	II. III. IV.
Conclusion Restate the controlling idea and summarize key information.	V.

Choose a Structure

As you organize your ideas, choose a structure that will work best for your essay:

- Comparison/contrast
- Cause/effect
- Problem/solution
- Order of importance

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2 DEVELOP A DRAFT

Now it is time to draft your essay. You can develop your writing skill by seeing how the experts do it. Read about the techniques professional writers use to craft informative essays.

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Drafting Online

Check your assignment list for a writing task from your teacher.

Grab Readers' Attention

EXAMINE THE MENTOR TEXT

Your introduction should grab readers' attention. You might use a surprising fact or an anecdote, quotation, or question. Notice how the authors of "Women in Aviation" capture readers' attention.

The writers begin with a **surprising fact.**

American aviation was from its very beginnings marred with sexist and racist assumptions. It was taken for granted that women were generally inferior to men and that white men were superior to all others. Flying, it was said, required a level of skill and courage that women and blacks lacked. Yet despite these prevailing prejudices, the dream and the desire to fly stayed alive among women and African Americans.

The writers conclude the paragraph with the **controlling idea.**

APPLY TO YOUR DRAFT

Use this chart to plan and write an introduction that grabs readers' attention.

Try These Suggestions

When choosing a way to grab your readers' attention, ask yourself:

- How interesting is this information?
- What makes me want to read more?
- How would readers respond?

List surprising facts, bold assertions or questions, interesting anecdotes, or quotations that will interest readers.
Now choose one and write an introductory sentence for the first paragraph of your essay.

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Add Supporting Details

EXAMINE THE MENTOR TEXT

Support your controlling idea with facts, examples, quotations, or anecdotes. Notice how the authors of "Women in Aviation" use the following example to support a key idea about obstacles that Black women aviators faced.

The authors **quote** Bessie Coleman to help support the idea that Black women had to overcome discrimination to fly.

> Along with racism, Coleman encountered the burden of sexism, but she made believers out of those who doubted her skill. "The color of my skin," she said, "[was] a drawback at first. . . . I was a curiosity, but soon the public discovered I could really fly. Then they came to see *Brave Bessie*, as they called me."

The authors include the **fact** that bravery helped Bessie Coleman achieve her goal.

APPLY TO YOUR DRAFT

Write your controlling idea and one of your supporting ideas in a chart like the one below. Then collect and record supporting details—facts, examples, definitions, anecdotes, and/or quotations. Repeat the exercise for your other supporting ideas.

Controlling Idea	Supporting Idea #1	Supporting Details

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3 REVISE YOUR INFORMATIVE ESSAY

Even professional writers rework their ideas and language as they revise. No one gets it right the first time. Use the guide to help you revise your essay.

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Help with Revision
Find a **Peer Review Guide** and **Student Models** online.

REVISION GUIDE		
ASK YOURSELF	**PROVE IT**	**REVISE IT**
Introduction Does my introduction grab readers' attention and state my controlling idea?	**Highlight** the introduction. **Underline** the controlling idea.	**Add** interesting ideas that illustrate the topic. **Add** a sentence that clearly states the controlling idea.
Support Do I support my ideas with evidence, using sources? Do I explain how the evidence supports the ideas?	**Underline** each supporting fact, detail, example, or quotation. **Highlight** each clarifying sentence.	**Add** facts, details, examples, or quotations to support ideas. **Add** a sentence of clarification. **Add** sources.
Citing Sources Do I cite the sources for my evidence?	**Put a check mark (✓)** next to each source.	**Add** citations.
Organization Are ideas presented logically?	**Highlight** the key ideas that support your controlling idea.	**Rearrange** paragraphs to organize ideas in a logical pattern.
Transitions Have I used transitions effectively to connect ideas?	**Underline** transitions that connect ideas.	**Add** transitions to connect ideas and to clarify the organization.
Style Have I used a formal style, using precise language and varied sentences?	**Underline** examples of precise language. **Circle** sentences with varied length and structure.	**Change** words and phrases to be precise and formal. **Combine** some short sentences for variety.
Conclusion Do I provide a satisfying conclusion?	**Highlight** the conclusion.	**Add** a statement that summarizes the key ideas.

APPLY TO YOUR DRAFT

Consider the following as you look for opportunities to improve your writing.

- Judge whether your introduction grabs readers' attention.
- Make sure your controlling idea is clear.
- Avoid vague and informal language.

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Peer Review in Action

Once you have finished revising your essay, you will exchange papers with a partner in a **peer review.** During a peer review, you will give suggestions to improve your partner's draft.

Read the introduction from a student's draft, and examine the comments made by her peer reviewer.

First Draft

The Key to Survival
by Emily Ruiz, Lawrence Middle School

I'm not sure what I would do if I were in danger. Sometimes obstacles seem impossible and people want to give up trying to do what's necessary. In "Rogue Wave," Sully tries to help his sister Scoot. He keeps trying, and she escapes from the cabin by doing what seems to be impossible.

The first sentence is vague. Try capturing readers' attention with a question or an example of a dangerous situation.

The introductory paragraph does not state a controlling idea. You could make it clear by directly stating what you want to tell readers.

Now read the revised introduction below. Notice how the writer has improved her draft by making revisions based on her peer reviewer's comments.

Revision

What would you do if you were trapped in an air pocket in a capsized boat, with water up to your chin? Sometimes obstacles seem impossible to overcome, and people are afraid to risk failure. In "Rogue Wave," Sully tries to help his sister Scoot by explaining how she can escape. At first, she's afraid to take action. As water creeps up to her nose, however, she finds the courage to do what seems impossible. Persistence and bravery help people overcome extremely difficult obstacles.

Great revision! Your opening sentence is much better.

Good controlling idea. Your idea is clear.

APPLY TO YOUR DRAFT

During your peer review, give each other specific suggestions for how you could make your essays more effective. Use your revision guide to help you.

When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

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4 EDIT YOUR INFORMATIVE ESSAY

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Interactive Grammar Lesson: Tense

Edit your final draft to check for proper use of standard English conventions and to correct misspellings or grammatical errors.

Watch Your Language!

USE CONSISTENT VERB TENSES

Verb tense indicates when an action or a state of being occurs. Sometimes writers shift tenses because they want to show a change in the time of events. Read the following sentence from "Women in Aviation." Both verbs in this sentence are in the past tense.

> But she didn't have any money to get there, and besides, she couldn't speak a word of French.

Here is an example of a shift in tenses to show that the first event happened before the second.

> Other blacks had gone to Europe to get their training, too. Coleman realized that if she were ever going to get a chance to fly, she, too, would have to go to France.

APPLY TO YOUR DRAFT

Now apply what you've learned about tenses to your work.

1. **Read your paper aloud** and underline the verbs. Is the verb tense consistent throughout?
2. **Exchange drafts** with a peer and ensure that verb tenses are used consistently in each other's work.

5 PUBLISH YOUR INFORMATIVE ESSAY

Share It!

The prompt asks you to provide your essay for a blog. You may also use your essay as inspiration for other projects.

Ways to Share

- **Give a speech** to a small group of classmates.
- **Post your essay** on the school's website.
- **Submit your essay** to your school newspaper.
- **Present a film critique** on the subject. See the next task for tips on how.

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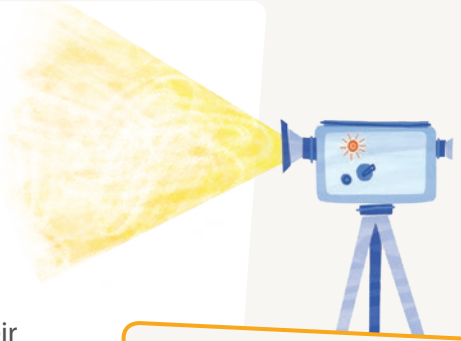
Speaking & Listening Task

Present a Film Critique

Many movies from different genres, such as action, drama, or biography, portray strong characters who overcome huge obstacles. Choose a movie and watch it with a critical eye. You will plan and present a critique of the film to your classmates.



Plan Your Presentation

As you view the movie, take notes about the characters and their conflicts in the chart. Record specific facts, details, and examples for your presentation. Then refer to your notes and the following questions as you create your film critique.

- How will you grab your audience's attention?
- Have you clearly stated your claim?
- What evidence will you use to support your critique?
- Will you show photos or clips to help your audience better understand your claim?
- Does your conclusion restate your claim?

Remember!

- Consider your audience.
- Express your opinions clearly.
- Support your ideas with specific evidence.

	OBSTACLES / CHALLENGES	HOW CHARACTERS REACH GOALS
Main Character: Goals:		
Other Character(s): Goals:		

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Practice with a Partner or Group

Once you've completed a draft of your film critique, practice presenting it with a partner or group.

Use this guide to practice each person's presentation and give specific suggestions for improvement.

Follow Discussion Rules

When working with a partner to improve your presentations, remember to

- Listen closely to each other.
- Take turns speaking.
- Ask relevant questions.
- Provide clear and appropriate answers.

SPEAKING GOAL	NOTES FOR IMPROVEMENT
Practice words you stumble over and rearrange sentences to clarify ideas.	
Speak loudly and clearly, but avoid shouting.	
Make eye contact. Try to let your eyes rest on each member of your audience at least once.	

Deliver Your Presentation

Use the advice you received during practice to make final changes to your presentation. Then, using effective techniques, present your film critique to your classmates.

Share It!

- **Create a movie poster** and post it in the classroom with your review.
- **Conduct a critique session** about a movie that several students have viewed.
- **Make a list** of different ways people overcome obstacles in the movies.

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Interactive Speaking & Listening Lesson: Giving a Presentation

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Reflect & Extend

Here are some other ways to show your understanding of the ideas in Unit 2.

Reflect on the Essential Question

How do actions define us?

Has your answer to the question changed after reading the texts in the unit? Discuss your ideas.

You can use these sentence frames to help you reflect on your learning.

- **I think differently now because . . .**
- **I was surprised by . . .**
- **I want to learn more about . . .**

Writing

Write a How-to Guide

Take action! Write a how-to guide to explain ways to face and solve at least two challenging problems. Use the chart to jot down any problem-solving ideas. Then, write your how-to explanation.

ASK YOURSELF	MY NOTES
Challenge 1: Speaking in Public What specific fears do I have? What techniques should I work on?	I need to improve how often I make eye contact.
Challenge 2:	
Challenge 3:	

Project-Based Learning

Create a Vlog

You've read about people who have faced extreme challenges without giving up. Do you have advice on how to overcome an obstacle or achieve a goal? As a team, create a vlog entry to share ideas with others your age. Include brief success stories from those who have faced challenges sucessfully. Here are some questions to ask yourselves as you get started.

- **What types of difficulties or goals will be most useful and interesting to our audience?**
- **What anecdotes or personal stories can we share?**
- **What images, music, and sound effects should we include to enhance the information?**

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Media Projects

To find help with this task online, access **Create a Vlog.**

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